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BOSTON UNIVERSITY  
GRADUATE SCHOOL

Thesis

VALUES OF MUSIC IN PSYCHOTHERAPY

53040

by

Arthur Flagler White

(A.B., Baker University, 1922)  
(B.D., Garrett Biblical Institute, 1927)

Submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts

1933



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## INTRODUCTION

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The relating of music in psychotherapy has given rise to the word, "Musico-therapy". Included in this term are such procedures, techniques, and materials as may be needed for the treatment of human situations by the use of music in any or all of its branches.

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<https://archive.org/details/valuesofmusicinp00fult>



year has intensified the convictions held prior to its inception. This work has been reinterpreted in the light of its implications for the psychotherapist. The ministry of music has at all times held a challenge for the writer, but in the light of this new element it has gained a meaning far deeper in importance both for society and the musico-therapist.

2. GENERAL PLAN OF TREATMENT. In presenting this subject and its problems, we shall first consider the common aims of psychotherapy and musico-therapy. This discussion will be followed by a description of approach, technique of procedure, and factors involved in musico-therapy in the light of this relationship of common goals. It will then be logical to sketch an outline of such experimentation as has yielded data illuminating the principles enunciated by actual practice. The next main section will afford a summary of what has preceded and a statement of conclusions which grew out of this study. In the closing pages, has been incorporated a complete bibliography and a practical handbook of addenda for the actual practice of musico-therapy in the fields considered.

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## PART ONE

### THE COMMON AIMS OF PSYCHOTHERAPY AND MUSICO-THERAPY

1. THE THESIS. It is not the purpose of this treatment to debate the existence of function. Music does things.

"With wonderful deathless ditties  
We build up the world's great cities,  
And out of a fabulous story  
We fashion an empire's glory:  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown;  
And three with a song's new measure  
Can trample a kingdom down."<sup>1</sup>

"For there is, apparently, wisdom in song<sup>2</sup>--a wisdom so deeply satisfying that no other approach to life has ever fully displaced the singing approach. 'Bitter wisdom' comes almost invariably by way of an emphasis upon specific frustrations. Its most profound injunction is not to expect much of a world in which one's personal desires are repeatedly thwarted. It fortifies one against the exigencies of life only by rendering one increasingly insensitive. But what of the wisdom of song?"

Song-wisdom is the wisdom of refusing to let the incidental loom so large that it shuts out the broader view. It is the wisdom of creativeness. Song makes of language an instrument to bridge the gap between the human being and his environment. Through the imaginative power of song, one may master many an object which, in actuality, stands aloof. The song-maker is able in a measure to fashion his own universe and to locate in it courage and meaning. The singer becomes not only the master of language-material, but a significant force in

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directing the actual courses of events toward a more adequate satisfaction of human needs. Song is able to carry man's thoughts forward toward increasingly finer conceptions only because it is itself forever growing. "Song-wisdom" is the wisdom of measuring life in terms of potentiality rather than of the already achieved.

On the contrary, it is the purpose of this work to observe and describe the place of music as an agent functioning along with others in psychotherapy in cases of personalities requiring re-education. "The whole secret of corrective psychology consists in freeing the original nature of its blockages, and helping it to flow into the constructive outlet."<sup>1</sup> It has seemed that music possessed a subtle power to accomplish this re-education of personality through effecting stabilization of emotions, self-discovery, full expression of freed self, and through becoming the vehicle by which disturbed minds and personalities might ride into the clear air of normal experiences.

Thus, there is a "Musico-therapy" whereby certain of the goals of psychotherapy may be effectively, efficiently achieved.

2. PSYCHOTHERAPY. It is important that we pause here to define briefly how we shall consider psychotherapy. Psychotherapy is the treatment of persons suffering from mental abnormalities, maladjustments, neuroses, emotional disturbances, disturbances in volition or judgment...in short personality disturbances in part or in toto...by psychological means.

<sup>1</sup>Seabury, David, "Growing Into Life", Chapter VI



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The psychotherapist is faced with individuals who represent differences in sensory equipment, behaviour patterns, abilities, disposition, intelligence. He is confronted by personalities in conflict involving native urges, desires, emotions; he looks upon the present state of the individual with respect to such emotions as anger, fear, wonder, love, sexuality, and these things he sees in the light of a ruling passion and the most repressed emotion; he measures each one's degree of development on such points as self-control, self-knowledge, patience, social adjustment; he observes the nature of the chief conflict or impasse; he studies the inherent abilities to comprehend inhibitions, conditioning patterns, molding influences, impeding habits, disturbing attitudes.<sup>1</sup>

"The aim of all modern methods of psychotherapy is to produce a healthy, whole, or complete man."<sup>2</sup> "There are three principles of psychological and moral health:--Know thyself; accept thyself; be thyself."<sup>3</sup>

Psychotherapy recognizes a different norm for different individuals. It does not try to pour any two individuals into the same mold, but it hopes to achieve in its drive for individual completeness that unique normality which characterizes a given personality, and it aims at intelligent growth for it. It may classify patterns of thought and behaviour, but its dealing is with individuals and not classes. It is accomplished by observing one person, evaluating his present status, and by bringing to light significant factors pertinent to that status,

<sup>1</sup>Dresser, H.W., "Knowing and Helping People", Chapter 2

<sup>2</sup>Hadfield, J.A., "Psychology and Morals", page 169.

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by emotional release and transference, by explanation and interpretation of some of the causes of disorder together with a frank facing of situations, and by readjustment to situations of daily living, in family, office, institution, society, world. This readjustment is not to be achieved in one fell swoop, but by taking the next single step in the direction of the heaven of perfect freedom through perfect integration.

The psychotherapist accepts for himself the attitude of the physician rather than that of the moralist. He is dealing daily with morally diseased human beings who do not desire their condition, cannot control it, and are unable to recognize by themselves the causes of their disorders. He meets the hysteric, the neurasthenic, the psychopath, the pervert, the delinquent, the neurotic with equal patient understanding and scientific interest. He is constantly in the presence of repressed forces fomenting and bursting forth as impulses, obsessions, fears, and neuroses sweeping before them the feebly protesting will. Psychotherapy seeks to make it possible for the client to exchange a repression which excludes the complexes and instincts from the self, for a self-control which admits them as part of itself and thereby brings them again under its sway. It works toward a peace of mind which can never be secured by rejecting passions which are unruly, but only by recognizing, accepting, and sublimating them. The ultimate goal of psychotherapy is happiness for its clients... a happiness characterized by freedom from repressions: a hap-



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piness founded in a life of harmonized expression for all its instincts.

The different processes and results of psychotherapy are known by a variety of names: re-education, reintegration, reconstruction of personality, personal research, character-rehabilitation, reformation. But the one supreme aim of the psychotherapist is to establish on as firm, as secure a footing as possible a healthy, normal, growing personality in its totality.

3. MUSICO-THERAPY. As we consider musico-therapy, we must again remind ourselves that we are not attempting to compare musico-therapy with psychotherapy, for it would scarcely be possible to compare one's hand with the wrist that wields it. Musico-therapy is simply a psychotherapeutic use of music. It may be looked at as one of the special techniques of psychotherapy. It requires specialized administration. The musico-therapist is dealing with the same individuals with their differences, conflicts, varying degrees of development and inherent abilities who faced the psychotherapist.

The importance of musico-therapy might appear to be less than psychotherapy if it is to be considered as a kind of a curtain-raiser for the latter. One might as well relegate the work of the anaesthetist to one of unimportance, or in the same manner to treat his function as a sort of superficial overture to the real business at hand. Musico-therapy is specifically indicated in cases of psychogenic disorder of functional type.



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"Every neurotic symptom emerges during life as the result of an emotional conflict."<sup>1</sup> Musico-therapy is a means of analysis. It is indicated wherever the principle of free association is involved. It affords quick, easy access to periods of a client's life and brings into consciousness factors surrounding the situations of accidents, shocks, frights, illnesses, conflicts. It has the power to freshen emotional colorings in present experiences, thereby exercising a wholesome prophylactic influence.

This branch of psychotherapy finds its clients on every imaginable level of the social structure ranging from the most respectable files of church-goers to the most depraved criminals; from the class-rooms of ill-fitting retarded children to the court-rooms of juvenile delinquency; from the settlement house with its ranks of under-privileged to high-bred circles with their throng of over-indulged neurotics. The psychotherapists' clients come to him as rule, as those seeking help. The musico-therapists' clients are found in their natural group environment first, and are then treated through the group, eventually being given the necessary personal attention required for the healing of their disorders. This fact has an important role to play in the technique of the musico-therapist. He must begin with group analysis and work towards individual analysis. He must deal with the forces of the mass as well as with the individual situations making up the mass situation.

Here we shall seek to answer questions such as: Can delin-

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quency be affected by this use of music? To what extent is this activity a means of mental hygiene for under-privileged children? How may musico-therapy develop situations nurturing people in normal experiences of factors needed for personal integration? Can the various human problems requiring solution by intelligent adjustments---just the general run of problems one meets in what is outwardly our normal urban life, but underneath the surface a seething mass of conflicts and disappointments---be answered more adequately with musico-therapy? Can it promote domestic peace, simplify social problems, and give birth to normal situations in which groping personality may climb to higher levels of human experience?

If these questions can be answered, the value of music in psychotherapy will be obvious.

Members of the group. Musical activity is used as a direct means of observing and measuring abilities and aptitudes. Emotional complexes are revealed in the manner of performance of musical materials. Our procedure usually begins with group analysis and group test, and later undertakes the evaluation and diagnosis of the several members of the group. An understanding of the group as a corporate entity through the study of its forces, modes of expression, common interests, key-attitudes, natural tendencies, and group objectives illuminates the understanding of its members, giving background and associational qualities into which a specific program of treatment may be built.

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## PART TWO

### METHODS AND PROCEDURE OF MUSICO-THERAPY

1. FUNCTIONS OF MUSICO-THERAPY. Musico-therapy is a means of fulfilling personality needs through musical organization, participation in musical experiences, and the development of the organized self through directed musical activity.

Musico-therapy first sets about to create a situation in which personality needs may be recognized, diagnosed, and treated. This "situation" is realized in the program of the ministry of music in churches, in the educational ventures of musical activity in the community, and in the corrective and preventive use of music in relationships with social agencies and institutions.

In this situation, once established, musico-therapy proceeds to analyze the concrete problems which are observed among members of the group. Musical activity is used as a direct means of observing and measuring abilities and aptitudes. Emotional complexes are revealed in the manner of performance of musical materials. Our procedure usually begins with group analysis and group test, and later undertakes the evaluation and diagnosis of the several members of the group. An understanding of the group as a corporate entity through the study of its forces, modes of expression, common interests, key-attitudes, natural tendencies, and group objectives illuminates the understanding of its members, giving background and associational qualities into which a specific program of treatment may be built.

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uals who are members of the group, the musico-therapist now is ready to undertake some treatment of the ills which confront him. Some people are predisposed by heredity and environment to certain manifestations of personality. Musico-therapy must be prepared to exercise preventive measures which will guide them into normal experiences and expression of instincts at the various levels where they should become dynamic. "In the individual, every instinct is present at birth, but lies latent until there comes the call for it to play its part on the stage of life. During its phase of dominance, each period of life is characterized by the emergence of some instinctive tendency which dominates the life of the individual. At the end of its period, whether it has been only partially expressed, it must give place to the next emerging instinct which claims the stage."<sup>1</sup>

The efficiency of the functioning of musico-therapy depends upon several factors: (1), the extent to which the musico-therapist understands what he sees as he observes the group. He is chiefly concerned with the psychological description of the human situations which he attempts to analyze. (2), the extent to which music can help men achieve their ultimate self-realization. Being able to diagnose the human situation in its collective and individual aspects is the first important step in procedure in musico-therapy. The second step is being aware of the limitations of musico-therapy in helping make this goal of self-realization possible---a step qualified by the nature of musico-therapy, and by the prognosis of one being treated.

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2. THE MUSICO-THERAPEUTIC SITUATION. Musical activity demands people. The teacher is not a teacher until he has someone to teach. The choir is not a choir until people unite in skilled cooperation for a common end. An organization is not an organization until it is able to point to its members.

People, therefore, are found grouped together for a common goal: a musical performance, a minstrel show, an educational objective, or for personal growth. The English people have developed a taste for singing classes the common goal of which is the pure joy of singing well together without an audience or other incentive than just the delight of choral activity---musical recreation. In some of our social institutions, people are brought into class-rooms or club-rooms for community sings as a matter of routine procedure.

At any rate, wherever there are people, there are human situations, relationships, and the whole round of problems and needs that such situations present. Any collection of people as a body of singers or players may be used as a "musico-therapeutic situation".

From this point of view, a church choir or singing class unconsciously practices musico-therapy. However, there is considerable difference between the situation presented by a choir organized for the obvious objectives of music for a religious service, and that of one in which musico-therapy is purposefully planned. In the latter case, both the members of the choir and its director share a much finer motivation than in the former.



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Gradually any group organized to form a musico-therapeutic situation may become conscious of such factors or objectives as self-realization, true ideals, right choices, re-birth, transference of emotions from old to new ideals, the claims of the law of completeness, and the group may adopt these achievements as its raison d'etre. Culture societies, personal research clubs, community expression clubs, achievement clubs are the outgrowth of this sort of group consciousness. It is an ideal situation where the entire group, or even some of its members will cooperate with the leader in consciously striving for such achievements and goals.

3. OBSERVATION OF THE GROUP. (See Analysis Charts--Appendix A). The musico-therapist must depend much upon his own intuition and his own reactions to group situations in making his deductions. But is it not possible to make certain routine observations which might form a preliminary basis for the practical evaluation of a given situation? The following are some of the factors regarded as essential in considering the group as a collective unit:

1) Group consciousness. Is there a group consciousness? Is it conditioned by name, motivation, common interest? To what extent does it formulate personal enthusiasm within its influence? Is it identified with positive or negative ideals?

2) Membership limitations. Are there any qualifications for belonging to the group? Is membership determined by



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sex, age, mentality, social status? Is membership voluntary, automatic, or petitioned? Are there unique common characteristics among its members? Are there any typical or distinctive members? What is their influence? What are their peculiar traits or characteristics?

3) Key Attitudes. Does the group have a code? Does it recognize authority? How does it regard its place in society? Does it consider its existence as important, or necessary, or of specific value? Does it hold to any traditions? What are the possibilities for building traditions around its nature and associations? Does it forbid or taboo any specific practices? Are such "bents" constructive, or do they tend to promote false idealisms, repressions, or phantasies?

4. OBSERVATION OF INDIVIDUALS. a) Preliminary observations. Personnel lists should include the regular routine information, name, address, age, school, church affiliation, religious preference, scholastic rating. A standard questionnaire has been provided in the first appendix which suggests a method of filing complete information necessary: hereditary factors, constitutional makeup, mental and chronological age, personality rating, family status and relationships.

b) Further observations. Systematic efforts to understand and diagnose each member of the group should comprise the more important phase of the diagnosis. Test blanks have been worked out for recording the data of personal research (Appendix A)



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Ideally, each member of a given group should be charted and data tabulated, but practically, this is very difficult, especially if the group is very large, i.e., more than ten persons. In the first observations of individuals, then, an attempt is made to note:

- 1) Differences in sensory equipment. Good visualizers? Differences in memory types, visual and auditory?
- 2) Differences in behaviour patterns. Quick-motioned, responsive, alert, slow to react (in case of reclusives)?
- 3) Differences in abilities. Manual, mechanical, executive, musical, artistic, speech, writing, following, leading, imitative or creative?
- 4) Differences in disposition. Sunny, spontaneous, adjustable, surly, cooperative, disagreeable, degrees of nervousness?
- 5) Differences in intelligence. Measurement in terms of intelligence quotients?

5. PROGNOSIS. In one way, the evaluation of the possible outcome of treating members of a group, and the limitations and extent to which they may be able to accomplish the desired results is a significant part of the diagnosis. Much damage cannot be tolerated by clumsy administration. People who will never be able to achieve certain types of activity with any degree of success ought not to be urged to pursue that in which they obviously cannot excel. A question not to be overlooked when planning the activity for a group is whether or not that



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particular activity may prove to be a discouragement and thus defeat its own ends.

The objectives of a program outlined for the retarded children of an Expression Club will naturally not be the same as those for children whose personalities need reeducation in self-control. In one the aim is successful activity, in the other it is the strengthening of the will to be intelligent, through acceptable gratifications of the pleasure-principle or effecting a compromise with the reality-principle.

This difference in program has been ably illustrated by the work of Dr. Willem van de Wall, director of a Committee on the Investigation of Music in Institutions in the state of New York. In one program devised for the women's reformatory in Bedford Hills, N. Y., five entirely different plans of action were projected. The women were divided into five groups by the authorities. These classes were differentiated by differences in the condition of the inmates. With one group the problem of discipline and social control was met by creating a musical situation which would emphasize social behaviour. A "Ladies' Society" was formed for singing. Membership depended solely upon ability to "act like a lady." In another of the five groups, the women were collected for the first months of their prison experience. Their characteristic level of thought was conditioned by the thought of being imprisoned behind bars, and thus restrained from society. This group needed to become aware that they were in the institution because of



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the preying of society upon them, and that those bars outside the chapel windows were to prevent them from further deprivations by a society at large until such time as they were building up an ability to maintain themselves competitively without such protection. Obviously the songs which Dr. Van de Wall used for the first group must be different from those used in the latter. The former needed songs expressing fine quality, dignity, and personal pride. The latter needed materials giving assurance, comfort, tenderness, and the virile qualities of power, sustaining strength and self-confidence.

The musico-therapist continually holds in mind the central goal toward which any activity he plans must lead, namely, self-realization...that "harmonious expression of all the vital forces towards a common purpose and end--the ideal, capable of diverting instincts from original ends and re-directing them to a common purpose; the craving for fulfilment and the urge to completeness being the most potent force which drives us to live and strive with persistent energy, till the ultimate goal of self-realization is reached."<sup>1</sup>

His prognosis depends upon his diagnosis of groups and of individuals. He may not possibly measure self-realization for any two individuals by any other yard-stick than the nature of their peculiar dispositions and sentiments. Thus it becomes evident that the therapeutic program of music bears a most vital relation to this prognostic inquiry.

6. THERAPEUSIS. Musico-therapy progresses along two func-

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tional processes: (1), it provides an indirect contact with clients who are engaged in activities which may or may not be directly related in their own minds to the objective of the musico-therapist. The indirect contact is not only important, but absolutely necessary in some groups. One of the experiments described below would have been entirely unsuccessful had the men suspected the motive of therapy. But cooperation was guaranteed by the obvious goals of the musical situations "for fun", "for the minstrel show next Monday," "for the larger avenues of personal expression". The therapeutic program, therefore, tries to create situations in which the individual can function characteristically without inhibiting his personal expression. The indirect approach also permits an unimpeded projection of the worker's personality. He is not unfavorably emotionalized by members of the group. He is accepted as a necessary part of the project, just as the piano and the chairs. However, indirectness is not always necessary to the accomplishment of ends. Whether this approach is used or not depends upon facts revealed in the early part of diagnosis.

As the program of therapy advances, the group may gradually be led to incorporate an attitude of positive cooperation in the achievement of a therapeutic goal. Direct cooperation on the part of each person is desirable and hoped for as soon as it is obtainable naturally.

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musical experiences, and directed musical activities are peculiarly capable of producing when used to gain the ultimate goal of musico-therapy, namely, self-realization through the organization of the self toward a common purpose.

The very nature of singing stimulates enthusiasm and normal healthy attitudes. An interesting study could be made of the influence of music upon the negro race. Here one may observe individual evolution in personality development, and also the formulation of a culture involving racial characteristics. The philosophy in Harry Lauder's song, "Singing is the Thing To Make You Cheery" is fundamentally true. The psychotherapeutic use of music reads into that word "cheery" its ultimate goals, the achievement of the only basis for happiness, the integrated personality.

7. PROPHYLAXIS. The procedure of musico-therapy includes a program of prevention as well as one of cure. Under-privileged children may be saved from the repression of instincts and the exclusion of complexes from the self, thereby preventing the heart-breaking experience of a personality whose actions and conduct are at the mercy of the disintegrated parts, the uncontrolled instincts and impulses.

This function in the musico-therapeutic procedure is administered by leading children into normal types of experience through musical activity.<sup>1</sup>

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in psychotherapy. Let us next consider an uncontroversial but practical description of musico-therapy from a psychological view-point.<sup>1</sup>

a) Psychological description of personality. Heredity and environment are the fundamental character determinants. We inherit temperament, and instincts. Everyone, except mentally deficient, has all the instincts, though probably not in equal measure. (The classification of instincts by Freud<sup>2</sup> in two great divisions, the "Eros, or Life Instinct" and the "Destruction" or "Death Instinct" is not at variance except in the matter of terminology with that set forth by Hadfield.) Each instinct has a biological end which may be re-directed to a higher end. All instincts are latent at birth, but do not emerge and become dynamic until certain stages of development have been reached. It is in the environmental conditions of early childhood that we find the key to the origin of abnormalities of character. The combination of instinctive emotions with environmental conditions form three kinds of psychological constellations: sentiments--consciously accepted constellations, dispositions--unconsciously accepted constellations, and complexes--constellations that are rejected as unacceptable, and tend to be repressed. A person consciously identifies himself with an acceptable constellation in the development of his sentiments. The unconscious acceptance of constellations makes for spontaneous activity--the response appears to be "second nature". The sentiments combined with the dispositions in an organized

<sup>1</sup>In this description compare Hadfield, A.J., "Psychology and Morals"

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way to form an integrated or "organized self".

Complexes are commonly named according to their dominant emotions, such as a fear complex, a sex complex; or by the name of the nucleus round which the emotions are grouped, as a mother or Oedipus complex, a war complex, a religious complex. They may be restrained, suppressed, or repressed--restraint being the conscious inhibition from expression in conduct of a recognized complex; suppression, the voluntary inhibition of a psychologically repugnant complex; and repression, an unconscious process of inhibition. Emotional complexes are repressed in three ways: (1), In the straight conflict between two instinctive impulses, one may be repressed; (2), one phase of instinctive expression may be repressed by the persisting influence of an earlier phase of the same instinct; and (3), complexes are repressed by the self. Restrained complexes or suppressed complexes affect our character, but repressed complexes are alone capable of producing a psychoneurosis.

Neuroses are the result of a conflict which is always endopsychic (within the soul); they are unconsciously desired. Complexes are subject to projection and objectification. "Our relation to the outside world is determined by our relation to our own complexes." Complexes are revealed in the tendency toward overcompensation.

Psychological habits (of especial importance in the procedure of musico-therapy) are aroused by emotions. Mental or physical structure undergoes a change when mental or physical



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function takes place...a change which facilitates recurrence of the action. But the inspiration of an emotion is required to initiate its action. No good habit is worth much unless it be backed by a large and healthy emotional disposition. If bad habits are due to complexes fed from an emotional source (as Hadfield maintains) they can be adequately and effectively removed only by eradicating the complex, the complete removal of which will immediately cure the habit. This is a most important principle in control of habits: Re-organization of emotional life through discovery of complexes result in immediate eradication of habits.

Four classes of disorder: Organic diseases, those having physical sometimes mental symptoms, whose cause is physical; Functional nervous disorders, those having physical symptoms the origin of which lies in unconscious conflicts of the mind; Moral diseases, those due to unconscious repressed complexes, whose symptoms are disorders of moral conduct; and Sin, resulting from deliberate, conscious choice of self, depending upon a low ideal.

Differentiation between phantasy and ideal: A phantasy is a complex centered around extravagant concepts of self, and may be seen in all degrees of consciousness and unconsciousness. Phantasies in conscious experience are commonly called "fancies" or "day-dreams". In unconscious life, or subconscious life, they are regarded as phantasy. Phantasies are extravagant, more or less unconscious; we identify ourselves with them as though we had already attained them, and they produce abnormalities both



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of character and also of nervous disease.

Phantasies are extravagant, ideals are modest and attainable; phantasies are the result of morbid repressed complexes, ideals are part of consciously accepted sentiments; we unconsciously identify ourselves with our phantasies, but not so with the ideal; the effects of phantasies and ideals differ: phantasies may have morbid effects upon character; they may develop into nervous breakdown through failure to live up to them; and they inhibit moral endeavor. A true ideal is a consciously chosen sentiment, stimulating the will to endeavour.

The Law of Completeness: every organism is impelled to move toward its own completeness. (Freud speaks of the death instinct the nature of which is to return to a state of inorganic inactivity, but there is little clinical evidence to bear out this idea.) Physiological completeness is health; moral completeness is self-realization through the expression of the instincts. The self is an organism moving towards its own completeness. The self is an organized unit unified by the principle of its being integrated by the direction of sentiments and dispositions toward a common purpose. As soon as self ceases to function as one, it ceases to be one. Self immediately begins to disintegrate, and our actions and conduct are again at the mercy of the disintegrated parts, of uncontrolled instincts and impulses. The self ceases to be a self as soon as the will ceases to function.

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The self is an organism moving towards its own completeness.

The self is an organized unit unified by the principle of its

being integrated by the direction of sentiments and dispositions

toward a common purpose. As soon as self ceases to function as

one, it ceases to be one. Self immediately begins to disinte-

grate, and our actions and conduct are again at the mercy of the

disintegrated parts, of uncontrolled instincts and impulses.

The self ceases to be a self as soon as the will ceases to func-

tion.

Will is a function of self. Antagonism between the will



and the impulses continues as long as complex and instincts are excluded from self, and until some way is discovered of liberating them and uniting them to the self by some common purpose. This is the task of psychotherapy.

The absence of an adequate ideal causes impotence of the will. The deciding factor in the conflict between will and the impulses is whether the self or the impulses are more strongly stimulated.

The ideal as a stimulus to the will. Adequate stimulus of will, the stimulus which is peculiarly adapted to arouse the self into activity, is the Ideal, that is, the idea or object which leads to the complete realization of the whole individual. Right choices, true ideals make for happiness (an affective state) and completeness of the self, enlarging the freedom and scope of self and increasing the power of the Will. When emotional complexes are liberated whether of sexual emotion, fear, or ambition, the liberated instinctive emotions are brought under the dominion of the will and organized into a stronger self.

The true ideal has never yet been determined. However, it is whatever will secure ultimate happiness. The right ideal is one that can, by attracting all the instinctive emotions bring harmony to the soul; by stimulating the will to a common purpose, weld the whole psychological individual into an organism having purposive conduct; and by satisfying the craving for completeness secure self-realization and happiness. What the will requires for its strength and development is not training but inspiration.



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In true ideality, there can be no repression. Self-realization demands the expression of all the instincts. It is the aim of all modern psychotherapy to liberate the emotions attached to morbid complexes and then enable the self to realize itself completely. Thus instincts are expressed by the completely integrated self in channels of activity which lead to personal and social good. One's self-assertive ambitious instincts are expressed in a man's profession, sex instincts in marriage, paternal instincts in his family or benevolences, curiosity in research, instincts of display in speaking, writing, painting, and his pugnacious instincts in defending his cause.

Just pure expression of instincts, however is not the aim of psychotherapy. Every organism, the human mind included, is working towards a synthesis, and not merely for expression. Repression leads to neurosis, moral disease, and poverty of character; expressionism to psychological and moral chaos.

The processes involved in achieving self-realization are those natural processes of (1) Re-birth or Transference; (2), Organization of Self; and they are those curative processes known as (1), Analysis--the discovery of repressed complexes and the liberation of suppressed instincts; (2) Dis-association--the splitting up of complex and detaching emotions from morbid attachments; (3) Re-association--linking the nucleus of the complex (idea, event, or person) with a new emotion; and (4) Sublimation (or compensation)--modification and re-direction of instincts to new ends.



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In re-birth we observe the passing away of one psychological stage and the emergence into life of another. In transference, the emotions are released from old objects and sentiments and are transferred to new ideals to form new sentiments. In the organization of self, we note four stages: (a) the development of the self-consciousness at the age of three (the period of infancy); (b) the development of the will, when the self-conscious self becomes able to act as a whole (the period of Latency) extending to puberty; (c) the age of idealism, 16-18 (late adolescence); when the ability to seek for that ideal through which the organized self may be made complete is developed; and (d) the age of development of character.

Curative process: Analysis. Whenever material is brought up into consciousness and recognized and accepted by the self, it immediately comes under the control of the will. We cannot control our instincts as long as we repress them. The will has no direct control over any impulses of the mind, except those which are constituted as part of the self. To the three processes noted on page 20 whereby complexes are disposed of, we add a fourth--Self-control.

Re-association. A morbid complex is a group of emotions around an object or idea. In analysis we bring this complex into consciousness and so under the control of the Will. This breaks up the complex. We then take the object or idea forming the nucleus and associate it with healthy emotions--"Re-association". And finally, we take the emotions liberated from the complex and redirect them to new ends--"Sublimation".



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Sublimation. This is the process by which instinctive emotions are diverted from their original ends and re-directed to purposes satisfying to the individual and of value to the community. Instincts may be directed in three ways: (a) to their natural ends, (b), to perverted ends, and (c), to sublimated ends. The instincts which are the more important for our consideration are: (1) Fear, (2) Sex (that group of impulses whose natural end is reproduction) including self-display, self-assertion, submission, creative impulse, curiosity, and the maternal instinct.

Some of the important factors in sublimation are; (a) we cannot sublimate unless we have material to sublimate; (b) every sublimation must be satisfying to the individual; (c) every sublimation must be of value to the community; (d) sublimation is really second-best to the natural uses of an instinct; and (e) sublimation does not destroy an instinct.

For practical consideration of musico-therapy, we shall have need to refer back to the above outline suggested by Dr. Hadfield. We now turn to regard the relation of musico-therapy to psychological principles referred to above.

#### b) Relation of musico-therapy to psychological principles.

1) Early environmental conditions--the key to abnormalities of character. Music may be used as a device for inducing free-association, just as the Freudian method of hypnosis, automatic writing, unconscious drawings, or observation



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of ink-blot designs are used in direct reductive analysis. Playing or singing a song brings back incidents and emotions with which the incidents were colored at the time the song played a part in an emotional experience. The music of a given period corresponding chronologically with an incident accompanying an emotional conflict is sometimes all that is necessary to recover this conflict and point the way to the origin of complexes involved. Mood music of general nature will continue the therapy by tracing emotional reactions in the present, and interpreting emotional qualities, or patterns. Knowing these patterns helps in analyzing the emotional disturbance that occurred in the past. This procedure is an attempt to identify the incident or object about which the emotional conflict originated by performing music, or otherwise reproducing musical situations corresponding to the various stages of development. If the client is twenty-five years of age, the stages reviewed in this manner would be (1), his age of idealism covering a three-year period from 1926 to 1928; (2), his early adolescent stage, pubertal period, varying with different individuals, in general, possibly a period of several years beginning about 1923; (3), his period of the beginning of latency, about 1913 or 1914. This musical reference should include, (a), selections from popular music of the years mentioned; (b), music of the school curriculum for the first two stages mentioned; (c), sacred music corresponding to his church experience and church school experience if any; and (d), miscellaneous music which the therapist may have reason to be-



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lieve would recall situations at these three levels of experience.

Mood music may be used as another method of approach in this same method of procedure. At another interview, the piano, pipe-organ, reed-organ, or victrola may be used to present to the client's mind various moods around which he may associate emotional reactions and patterns. These will be observed in external signs of posture, facial changes, tone of voice, lines of face indicating restraint, nervous tension, refinement, sensitivity, placidity, symptoms of repression and conflict; in personal presence or atmosphere and the emotional outreaching which this sphere bespeaks.<sup>1</sup> Does the music stimulate signs of evasiveness, guilt, shame, symptoms of suppressed grief, tenderness, rage, or fear? Is there an overt irritability, or impatience? Do you note evidence of a struggle for inner control?

The musical materials for this analytical procedure are manifold, including nearly the whole literature of music both poor and fine in quality.

2) Eradication of habits. "Re-organization of emotional life through discovery of complexes result in immediate eradication of habits."<sup>2</sup> Music is applied therapeutically as a means of re-organizing the emotions. A situation is created by organizing a group of persons for some musical purpose in which the members systematically express themselves musically. The group may already have a natural basis for organization with certain unique group mores. The therapist may be trying to awaken corporate emotion or enthusiasms. The congregation of

<sup>1</sup>Cf. Personal Research Charts, Appendix A.

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<sup>1</sup> Cf. Personal Research Charts, Appendix A.

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a certain church habitually refuses to sing the hymns. Individuals in the group love to sing, but they are suppressed by a complex developed in the personality of one member of influence who demands that the music of the church must be performed by a professional soloist or quartet. Warm, popular participation is discouraged by the meticulous perfection of the professionally polished singer. The ordinary man and woman develops a baneful habit of fear that he might rush in "where angels fear to tread", or be humiliated in public by his unpolished attempts at praise. The re-organization of emotional life in this case depends upon the cultivation of group enthusiasm for congregational song. A chorus choir of members of the congregation is trained to lead the singing of the group.

The habit of defeatism is met in a group of men in a government camp. Unemployment, economic depression, have made them bad-tempered, callously indifferent, given to dissipations, and morally unstable. With them the situation of being unable to support their families, having to wear worn-out clothing, being physically hungry have combined to create a complex of inferiority and defeat. Musico-therapy re-organizes their emotional life around true ideals of courageous thinking, of self-control, of self-confidence in their ability to seize and make the most of every opportunity. It takes songs of a popular character containing texts which burlesque their conditions and which dramatize their doing something about their situations--songs which describe in constructive imagery these ideals.<sup>1</sup> Singing

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these songs, affirming positive identifications, singing what deep down inside they know to be true for themselves changes the whole emotional tone of the group. Its members one day comprehend the complex that produced the mental habit of defeatism and a new and positive attitude takes its place. Musical activity in the group has cultivated a wholesome emotional disposition, a "second nature" disposed unconsciously to habits of good will, capability, and productivity. Habitual bad temper, insensitiveness to moral qualities, and dissipations are no longer needed to express the depression-complex.

3) Organic diseases. We make no claims as to the ability of musico-therapy to cure organic diseases. Rheumatism, tuberculosis, inflammatory conditions, have not been healed by music. But the state of one's thoughts, and especially emotions are elements which affect the metabolism of the body. Hope stimulates the circulation. Musico-therapy can affect the state of mind of persons suffering from organic diseases. The study of endocrinology shows how the entire constitutional makeup of a body is reorganized by the stimulation of the adrenal glands.<sup>1</sup> "In the 'emergency function' of the adrenals we see the physiologic basis for the old aphorism, 'Worry is worse than work'." When circumstances permit an appropriate physical reaction to the cause of worry the result is likely to be organically wholesome.<sup>2</sup> Musical activity stimulates glandular activity, results in establishing normal circulatory functions, regulates the pulse, and encourages respiratory adjustment. Musico-therapy tends to

<sup>1</sup>Hoskins, R.G., "The Tides of Life", pp. 25 ff.

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to develop physical health so far as its influence can be exercised.

4) Functional diseases. Functional diseases represent situations wherein the mental and emotional life have gone wrong. They are due to repressed complexes. The use of music in the treatment of functional diseases occupies an important place in the investigations of medical research during the last two hundred years. Nervous disorders arise from deep conflicts in the mind. Musico-therapy creates an emotional situation in which herd instincts, and sex instincts are given expression. Pleasure and happiness accompany the expression of instincts and instinctive emotions. All of the instincts may be dramatically presented by those singing the song and thereby expression of them obtained. The expression of the instinct, of the instinctive emotions, is thus projected in the song. Repressed complexes centering in these are discovered and relieved.

5) Moral disease. The morally diseased person suffers from unconscious repressed complexes. He cannot respond to the ideal which he sees and understands, because of the morbid complexes which give rise to uncontrollable impulses. The moral disease is undesired, uncontrollable, and its cause is unrecognized. The sex-pervert, the alcoholic, the perverted homosexual, the exhibitionist, the sadist are morally diseased. The business of musico-therapy is to provide harmony both literally and spiritually within the soul where the conflict between two impulses is taking place. Of its sheer beauty, it appeals to the



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soul and creates an atmosphere of peace. In the case of moral disease, two instincts or two complexes conflict resulting in the symptom of sex-perversion or some physical, mental or moral symptom, of a localized character. In order to heal the morally diseased he must react emotionally to his failing. Musical treatment offers a manner of reaction which carries full emotional tone with it, sufficient to release the emotional tone of the complex causing the disease. The reference method of musico-therapy referred to in the recovery of early environmental conditions makes it possible for the client to re-live the experience which made it necessary to repress the complex which it had developed. This re-living of experience in musical activity brings material up into the consciousness and makes a situation in which it is possible for the client to recognize, accept and bring it under the control of his will.

The musical activity of an evening with a group may be directed to the problem of but one member of the group. In this manner, situations are dramatically presented through musically planned expression. Music changes things. Consciously used to change things for individuals suffering from moral disease, it becomes musico-therapy.

6) Sin. Sin is due to wrong sentiments and is caused by a deliberate and conscious choice of the will moved by a 'false' or wrong ideal. Sin is under the control of the will. To repress an impulse means to lose control over it. To sing a song that expresses sexual attraction, such as "Hinkey Dinkey,



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"Parlez-vous" helps one to admit and accept a situation. It also reveals the repugnance of the sins it brags about. It brings into play the psychological principle of psychological expression. In the same breath, the singer must express the inexpediency of such crude sexual expression by the story of the famed "mademoiselle" in the song because she not only typified the crude expression of sexual instinct, but she also had the faculty of typifying the sort of preying of such women upon the soldier that robbed him of all his resources when he started back to the States. By admitting the situation we are enabled to control our impulses, and by accepting a situation we are armed with great foresight having instinctive power. Singing about sin robs it altogether of its lure and attractiveness. Once de-bunked, it holds no appeal.

Musico-therapy, however, is able to do much more for the sinner than de-bunk his sins. It is able to hold up an ideal through its positive imagery in such a way that identification with the ideal is not only possible, but so colored with an emotional desirability that only lack of intelligence will permit him to persist in his sinning.

7) Phantasies. Musical experiences are created by musico-therapy which are normal conduct. When one sings songs of work, songs of love, songs of play, and songs of worship, he is living in the atmosphere of normal experience. He is visualizing and expressing the possibility of becoming what these ideals represent.<sup>1</sup> The reference system of musico-therapy

<sup>1</sup>Dr. Edward Dickinson of Columbia University prepared a series of services based on these four ideals expressed in Dr. Richard Cabot's book, "What Men Live By", which revealed in emotional power, the virile drive of these qualities. 1927.



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whereby analysis of the origin of morbid complexes which were repressed is made is also indicated in helping the victim of phantasy to understand and realize its basis.

8) Law of Completeness. Musical expression, particularly song, demands every bit of energy and personality concentrated upon one end. People cannot sing well unless they do it with abandon, that is with the cooperation of every muscle, breath, pulse, emotion. Love, fear, anger, may be dramatized in the musical act of song. Singing re-directs surplus emotional energy to sublimated ends. "This energy, by being re-directed, gives rise to civilized life".<sup>1</sup>

9) Inspiration of the will. "What the will requires for its strength and development is not training but inspiration."<sup>2</sup> By providing a means of expression for the positive imagery contained in literary and musical materials, musico-therapy makes identification with the ideal not only possible but actual. It leads its clients into experiences characterized by immortal purposefulness, the social urge to rightness, and conscious relationship with the socially good, and constructive. It achieves the projection of newly realized powers of expression for social good. It develops wholesome, powerful, emotional stimulation. Its experiences continually reflect the ideal. Its activities are deliberately calculated to stimulate body, and mind, and soul in an integrated performance. It fosters the natural processes of achieving self-realization. It transfers emotions from one object to another as the individual passes from one

<sup>1</sup>Hadfield, A. J., op. cit., p. 199.

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By providing a means of expression for the positive imagery con-  
tained in literary and musical materials, music-therapy makes  
identification with the ideal not only possible but actual. It  
leads its clients into experiences characterized by immortal  
purposefulness, the social urge to rightness, and conscious re-  
lationship with the socially good, and constructive. It achieves  
the projection of newly realized powers of expression for social  
good. It develops wholesome, powerful, emotional stimulation.  
Its experiences continually reflect the ideal. Its activities  
are deliberately calculated to stimulate body, and mind, and  
soul in an integrated performance. It fosters the natural pro-  
cesses of achieving self-realization. It transfers emotions  
from one object to another as the individual passes from one

<sup>1</sup>Harfield, A. J., op. cit., p. 199.  
<sup>2</sup>cf. page 24, above.



stage of development to another, thereby proving music to be a vehicle of expression for the actual placing of the new affection. The normal experience of passing through the stages of human growth is described in myth and song and story. The mystery of re-birth is encouraged by the normal risualization of its forces and its function in singing this age-long story. Musice-therapy thus holds to the central goal of self-realization for its clients.

10) Curative processes. We have already described how musico-therapy assists in analysis. Our groups are organized to experience re-association of emotions around healthy emotional instincts. Emotions liberated from morbid complexes are re-directed by musical activity to new ends. In this way, sublimation takes place. Situations of musico-therapy make sublimation particularly easy in the cases of some of the instincts. Self-assertion may be sublimated through musical experience by men singing and consciously adding the male quality to the chorus. Likewise, the tenderness and love experienced in women's chorus work expresses the submissiveness of women and their natural maternal instincts. The musico-therapeutic program makes possible the projection of these instincts. The creative impulse is sublimated in the activities of creativity in the making of musical instruments, the putting into poetic frames ideals and ideas and setting them to original musical compositions. Even the expression of the instinct of curiosity is to some extent satisfactorily exercised in the lure of strange



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expressional effects to be experimented with in musical rendition.

In the above paragraphs we have tried to summarize the more important relationships existing between musico-therapy and the psychological principles of interest to the psychotherapist.

9. PRINCIPLES IN THE SELECTION OF MATERIALS. It is quite possible to accumulate a body of materials for musico-therapy requiring a skilled technique of selection of itself. Four general principles suggest the elemental factors which the musico-therapist should keep in mind in the selection of materials for his work:

1) Music selected for group singing must produce a sense of exaltation, of expanded awareness, and freedom of the habitual self to that intensity of experience which the sensitiveness of one's psychic equipment will permit.

2) All the musical activity should aim to make possible identification of self with ideals upon a higher level of living.

3) Materials must permit normal expressional experiences.

4) On the whole, materials for musical performance should not involve high technical skill for satisfactory rendition.

Clients are to be guided in such a way in the use of materials as to convey to them a sense of confidence and assurance and a desire to progress. If the process involves too high technical walls, they become discouraged and the aim of musico-therapy is defeated. Technical development is not the primary pursuit in the musico-therapeutical situation, but rather the facile musical expression and freeing of natural emotions and instincts.



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# SUMMARY TABLE OF PSYCHOLOGICAL FACTORS IN MUSICO-THERAPY

Psychological factors	Procedure of musico-therapy
1) Analysis of Early Environmental conditions	Re-living experience chronologically Reference Method. Mood Music
2) Eradication of habits	Re-organization of emotional life on different level. Cultivation of group enthusiasms. Stimulation of wholesome emotional disposition.
3) Organic Disease	Stimulate metabolic rate Increase glandular activity Modify circulatory processes Regulate pulse Encourage respiratory adjustment
4) Functional Disease	Free expression of instincts Discovery of repressed complexes
5) Moral Disease	Provide endo-psychic harmony Reference Method Liberate complexes by emotional reaction to failings through musical activity
6) Sin	De-bunking of sin. Musical frames of psychological acceptance. Substitution of ideal through positive imagery.
7) Phantasy	Stress normal conduct and attitudes through life songs. Release complexes through recognition of the ideal.
8) Law of Completeness	Singing with whole being. Re-direction of surplus energy to sublimated ends.
9) Inspiration of will	Positive imagery Foster natural processes of re-birth and transference.
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5) Moral Disease	De-banking of sin. Musical frames of psychological acceptance. Substitution of ideal through positive imagery.
6) Sin	Stress normal conduct and attitudes through life songs. Release com- plexes through recognition of the ideal.
7) Fantasy	Singing with whole being. Re-direction of surplus energy to sublimated ends.
8) Law of Completeness	Positive imagery Foster natural processes of re-birth and transference.
9) Inspiration of will	Reference method. Re-association by liberation of morbid complexes. Sublimation of instincts through men's and women's chorus work, etc.
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Free expression is of great importance in musico-therapy. Materials must be so selected as to reach the largest possible number of people, and this principle will not be realized by materials which by virtue of their difficulty eliminate a large proportion of those we are trying to reach.

10. THE PROJECT METHOD IN MUSICO-THERAPY. The musico-therapeutic program of procedure moves through a series of carefully arranged projects, musical in character, progressive in design.

The term "project" has been defined in a variety of ways. Professor Marie Cole Powell has compiled a list of definitions that offer illumination on the subject. The following quotations of definitions are somewhat adapted to describe projects of musico-therapy:

A project is a problem, the solution of which results in the production of some object of knowledge of such value to the worker as to make the labor involved seem to him worth while. It is a problematic act carried to completion in its natural setting. It is a problem that requires the use of material in its solution. It is purposeful activity. It is a completed purposeful experience. It is wholehearted purposeful activity carried on in a social context. It is an activity which is problematic taken in its natural setting, involving the use of concrete materials particularly in a constructive way. It is learning that goes forward in which the learner does a mature piece of work in actual conditions of life for compensation. It must



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represent a body of subject matter of known value in life outside of the therapeutic situation. It is a group enterprise originated by the members of the group, engaged in wholeheartedly by them, and directed toward the achievement of their goal. It is a single unified experience utilized because of its social values which can be entered into with a whole-hearted purpose, and which is representative of real life situations, making for control of new experiences as they are met.

Projects connected with musico-therapy will be better understood by their specific application in the actual experiments which will be treated in a later section. In its larger sense, the whole program of musico-therapy might be regarded as a project extending into a variety of fields.

11. THE SINGING VOICE OF ORDINARY PEOPLE: That which includes in its activity the largest number of people will be of the greatest value. Only a proportionately small number of persons in a group of ordinary people in a community are able to play pianos, organs, violins, wind instruments. Each of the instrumental interests treated in the public schools such as instruction given in orchestral instruments or in piano classes loses most of its value as soon as the student graduates. (This fact ought to be capitalized...small orchestras formed, ensembles of like instruments organized; these make up projects having motivations of continuous development of talents on some instrument...and this army of potential musicians could be utilized in the community with great benefit and satisfaction.)



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But the human voice is the one instrument common to all people. For musico-therapeutic ends the voice is the common meeting-ground involving the largest number of human beings. The problem arises as to how many people in an unselected group can sing.

Speculations as to the truth in this matter led to four years of careful research in Kansas City, Missouri and vicinity. A movement was instituted for the standardization of choral work in churches. Prospective members and regular members of choral organizations of every sort and description were sent to the offices of the Supervisor of Church Music for an "interview". People as they appeared were given tests.<sup>1</sup> Large Sunday School classes of young people and young married people were given private "interviews" (as the examinations were called), and these consultations often suggested the line of possible improvement of latent musicianship.

Nearly a thousand such interviews were conducted within the four-year period. The same tests were used throughout the entire procedure. Although this number is hardly large enough to claim any degree of standardization for these tests, these interviews did accomplish the following results: (1), they brought the individual into personal contact with the one giving the tests for observation in a controlled environment; (2), they carry out certain voice and musicianship inquiries according to more or less arbitrary standards;<sup>2</sup> and (3), they served to point out to the applicant his vocal problems and his possibilities

<sup>1</sup>See "Choiristry Qualification" test forms: Appendix A.

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for satisfactory vocal expression in music. The interview merely attempted to establish a post marked off to measure musical and vocal stature. As many people as possible were asked to pass by that marked post that they might be observed with reference to it. The knowledge thus obtained merely indicated whether the individuals seemed taller or shorter than the mark on the post.

Arbitrary as this method is, it revealed some startling figures upon which the direct application of musico-therapy to the voice as opposed to instrumental musical expression depends. 84.6 % of the men and 92.3 % of the women who passed through this test showed themselves capable of choral achievement of acceptable merit. Individuals were marked according to the following very general classification: above average, average, and below average. Some intervening degrees on this scale gave a somewhat finer evaluation. Thus:

1-	represented	Superior ability
1	"	Ability above average
1 $\frac{1}{2}$	"	Outstanding ability
2-	"	Ability better than ordinary
2	"	Average ability
2 $\frac{1}{2}$	"	Ability less than ordinary
3-	"	Ability having serious defects
3	"	Ability below average
3 $\frac{1}{2}$	"	Little or no ability in this field.

The proportion of people of acceptable merit seemed to most persons qualified to judge, unusually high. However, the tests were not easy, and careful marking of the reports would have tended toward conservative results rather than toward generous marks. The proportion mentioned above would mean that apparently one person out of ten would be ruled out by this method as being



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1-	represented	Superior ability
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1½	"	Outstanding ability
2-	"	Ability better than ordinary
2	"	Average ability
2½	"	Ability less than ordinary
3-	"	Ability having serious defects
3	"	Ability below average
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a positive misfit in church choral ensembles. Could a church depend on nine out of ten persons for choral leadership in its services? The tests said "yes".

Eight different churches were willing to make an experiment with their church music leadership on the basis of this inquiry. Volunteer choirs were formed in eight situations by this method of selection. As soon as twenty qualified singers had passed the interviewer's inquiries satisfactorily, rehearsals were begun. Pink duplicates of the tests were filed with the respective churches. Suitable music was selected according to the capacities of the singers. In five of the churches cooperation in this experiment meant the use of a volunteer chorus for the first time in their history. In four of the churches, a regular permanent choral organization of any sort had never existed at all. One church had employed three professional singers to provide trio music for the services. To this trio later, a tenor had volunteered his services making it a quartet.

The eight choirs met regularly each week for rehearsal and presently began to appear with their ministry of music. That their work was effective and productive of helpful results is borne out by the fact that at the time of this writing, all eight of these choral bodies are flourishing and doing fairly creditable work.

Various writers have voiced opinions as to the number of people who can sing. Perhaps none of them has a more valid reason for his conviction than the writer has for his belief that



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nine out of every ten persons between the ages of eighteen and thirty have good singing voices which they enjoy using under proper circumstances and under the proper direction.

These voices may not be cultured, and their owners may not be capable of reading notes, or uniformly to sing with even good diction at the beginning of their terms of service. They are the more apt to remark when approached on the subject of choir membership: "Oh, I don't know one note from another", or "I can't carry a tune in a basket!" But these very same persons found themselves in the discovery that they could distinguish with dependable accuracy between high and low pitch, that they could remember musical phrases and unusual intervals as well as the easier ones, that they could master musical notation without a great deal of difficulty in five or six weeks of application, that they no longer needed to be classed with the musically illiterate, that their vocal organs and breathing apparatus were normal and effective for song, that they possessed a normal and perfect sense of rhythm, and most of all that their humble and hitherto under-rated talent could be used in the noble ministry of music in their respective churches.

In this section we have observed musico-therapy functioning as a means of fulfilling personality needs through musical organization, participation in musical experiences, and the development of the organized self through directed musical activity. After establishing "musico-therapeutic situations" in the forms of clubs, societies, and other organizations, its procedure fol-



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lows the well-founded methods of modern social work in the four directions of diagnosis, prognosis, therapeusis, and prophylaxis. Its task depends for the achievement of its goals upon an understanding of individuals by a psychological description of personality in which musico-therapy is specifically indicated. The materials by which it seeks to gain its ends are selected and used for meeting the needs of those to whom it ministers. Its experimentation follows the project method as understood by modern educators, and it depends upon vocal activity for its group response. Its methods and procedure will be revealed more clearly in the section on experimentation of musico-therapy. (Part 4)

2. MUSICO-THERAPY IN THE RELIGIOUS FIELD. The ministry of music is no stranger in this field, but a recognized priest vested with accepted privileges and duties. In opening its channels of contact to clients in the community at large, the ministry of music is able to claim desirable and legitimate expansion of its program. From the viewpoint of musico-therapy, its program is so intimately tied up with the purposes and goals of musico-therapy that it must occupy a place at this point in the thesis.

In the church, the musico-therapist is the minister of music. He projects himself through his choral organizations to the larger body of the congregation. His work does not end when he has trained choirs and soloists to sing their parts well in the public services of worship; nor when he has prepared great organ music with which to lead them in their acts of devotion. In addition to these functions, incidentally, the functions for



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## PART THREE

## THE SPECIFIC APPLICATION OF MUSICO-THERAPY

1. THE SCOPE OF MUSICO-THERAPY. There are many possible fields of activity where musico-therapy is indicated, but for purposes of limiting here the scope suitable for the treatment of such a thesis, we are suggesting three fields where it seems to function most naturally: the religious field, the educational field, and the field of social service. These are the fields in which some data has been collected for this thesis, and these are the fields in which there seems to be the greatest promise for development. Let us consider them in order:

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which his work is recognized up till now, and for which he is paid a salary, he is charged with the "cure of souls". He has a personnel job to perform regularly requiring of him pastoral insight and sympathetic approach. He does not permit less than the best in musicianship to exist in his professional leadership and in his expectations of his fellow-workers. As a musico-therapist, he immediately realizes how imperfect music in the delicate situations of congregational worship may become the origin of repressed complexes colored by emotional conflicts resulting in functional disorders or moral disease. And of all people, he must be one of the last to cause these situations which it is his avowed purpose to avert.

The church is the organization in the religious field par excellence for the development of the musico-therapeutic situation. When properly organized, the church, no matter what its membership or size will plan its musical ministrations from three viewpoints: (1), the viewpoint of professional leadership; (2), the viewpoint of the skilled performance of volunteers; and (3), the viewpoint of the less skilled performance in the general participation of the larger body of its congregation.

a) Professional leadership. The entire musical program of the church should be under the central supervision of a thoroughly trained minister of music. As minister of music he will have had special training in church and community music and be able to hold his position in good standing as a musician. He will know the fundamentals of choral administration, be familiar



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with the materials, methods and technique of choral instruction of adults, girls of junior age, and boys before and after the maturing of their voices.

As a minister of music he will have the training of the theological school, and be ordained as a minister of music and religion. He will be at home in the church school, understand its methods, problems, and possibilities, particularly its musical needs, and he will be conversant with the program of religious education through music. He will be grounded in the art of ministering to people. He will be one of God's anointed priests, called to minister to others in a special way through his musical talents, and accepted for his specific qualifications in some church to perform the special task to which he has been called.

As a musico-therapist he will have continued his education into the field of psychotherapy and social work with his major in musico-therapy.

His position is that of a full-time profession, and will not be attempted on a basis less than such.

If the church should be able to afford still further musical leadership of a professional nature, the minister of music together with the music committee should select a dependable, well-blended mixed quartet which will be responsible for the solo work and provide the nucleus for the choral ensemble which theoretically at least includes the last man and the last woman of the church congregation.

The minister of music should formulate as early as possible



with the materials, methods and technique of choral instruction of adults, girls of junior age, and boys before and after the maturing of their voices.

As a minister of music he will have the training of the theological school, and be ordained as a minister of music and religion. He will be at home in the church school, understand its methods, problems, and possibilities, particularly its musical needs, and he will be conversant with the program of religious education through music. He will be grounded in the art of ministering to people. He will be one of God's anointed priests, called to minister to others in a special way through his musical talents, and accepted for his specific qualifications in some church to perform the special task to which he has been called. As a music-therapist he will have continued his education into the field of psychotherapy and social work with his major in music-therapy.

His position is that of a full-time profession, and will not be attempted on a basis less than such. If the church should be able to afford still further musical leadership of a professional nature, the minister of music together with the music committee should select a dependable, well-pleased mixed quartet which will be responsible for the solo work and provide the nucleus for the choral ensemble which theoretically at least includes the last man and the last woman of the church congregation. The minister of music should formulate as early as possible



a music council which includes the official music committee of the church. Serving on this council should be one person representing each division of work of musical activity in the church. The council's business is to act as an advisory board for determining policies, projects, and ways and means for gaining goals, and making such recommendations to the church board as they may deem wise. This inner circle of workers and leaders must be as efficient both as individuals and as a group as it is possible. This body of people will be systematically trained for leadership in the ministry of music in various departments of the church. Not the least effective of these departments will be the division organized for musico-therapy.

b) Skilled performance by volunteers. Where are the singers to be obtained for volunteer service in the ministry of music? The minister of music must look for cooperation first of all from the constituency of the church itself. The selection of qualified choir singers should make use of the Chantry Qualification tests described above.<sup>1</sup> Careful evaluation of choir material made in this preliminary inventory is the first step toward skilled performance by volunteers. The leader is thus able to identify himself as the minister of talents laid on the altar. He is able to note unusual ability that might otherwise (indeed too often actually does) lie buried, and to recognize and bolster up weaknesses in the choral tone by systematically providing instruction and guidance to such applicants as may profit by it. The first unit to be built will be the Service Choir

<sup>1</sup>Cf. Section 11, page 40, above.



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composed of the most seasoned, and finest rating of those available. It is charged with the responsibility of ministering in the regular services of worship of the church. In passing, it should be pointed out that in addition to the trained quartet forming the backbone of the unit, not less than twenty persons, twelve women and eight men, carefully selected and trained should comprise the volunteer choral organization.

The second unit will be an "unvested choir" of approximately thirty young men and young women of senior high school age and under-class age in the college group. These people will be selected by their willingness to sit together by common agreement in some advantageous spot in the congregation to give body to the congregational tone, thereby encouraging hearty congregational participation and inspiring musical confidence in the laity attending the services of worship. The members of this unit would not be required to undergo the Qualification Tests offered for entrance to the first unit unless they cared to take them of their own volition. These young people may be used to advantage occasionally for musical responses from their congregational position.

The next choral unit to be developed is the choir of junior girls, age 9 to 12 approximately. Thirty-five girls are required to make this a worthy unit. Some simple admission requirement should be imposed. Rigid attendance at all rehearsals and public services will be insisted upon to maintain standing. Vacancies should immediately be filled from waiting lists. The matter of



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loyalty is of apparent importance in this type of activity. If the child realizes that three absences automatically displaces him from his position in the choir, he will develop habits of regularity and punctuality which are essential to effective choral production. But in every unit, the real leverage for attendance loyalty and ideals of service comes from the group itself in which there has been carefully fostered a consciousness of group performance on a high plane. A person who is absent from the rehearsal, or most of all from a public performance owes an explanation to the group whose effectiveness he has impaired by his absence.

This girl's unit should be permitted to sing infrequently at the hour of public worship of the church, and regularly at the church school service of worship.

The next unit to be organized in the church is the male chorus. Composed of the rank and file of older young men it will become prepared to perform special musical service at occasional meetings and the principal service of worship. The male members of the Service Choir may or may not be included in its list of members, preferably not if the men's chorus can provide twenty or thirty fellows who are willing to cooperate in this activity.

The last unit to be formed in the church for skilled performance is the Boys' Choir, composed of no less than thirty boys of junior age, approximately 9 to 12. This group requires the most careful training of all. The boy's voice needs unique



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technique in its handling. Three and if possible four rehearsals per week are necessary for the fine results in boys' work, and regular appearance for service in a manner commensurate with the boys' ability to respond to high expectation. Much must be expected from this group in order to challenge it to its best efforts.

If the church constituency is not sufficiently large to provide enough recruits for the various units, we are reminded of the unlimited resources in the immediate community. Within a radius of some fifteen to eighteen city blocks from the church will be found from between eight to ten thousand persons who can sing if properly directed. Perhaps five hundred of these are legitimate choral material. That is, they are not working in some other church, or are too old, or too young. There are within a stone's throw of the church where the work is to be instituted five hundred persons who may be induced to enroll their talents if properly approached.

c) General participation of the congregation. What are the factors which bring about a motivation of congregational singing? Can large bodies of people be expected to sing together? What are the elements that hinder and what ones promote corporate expression?

The very special technique for cleverly winning the unanimous support of the group in song must be developed. There must be unanimity of enthusiasm for the cause of congregational singing. This may be stimulated by so slight a motive as singing



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just for the glorious experience of a corporate musical act. If the group can be made quietly conscious of real reasons for musical expression through song, it will not hesitate. What are some of the "real reasons" thus inferred?

(1) Spiritual longing. Group consciousness of: leaders, pianists, and the presence of God enable to develop instrumental leadership by need of rightness and integrity before Him. Free expression of praise of God. Musical leadership is to enrich the inspiration of the moment with the musical atmosphere to give confidence for corporate unity in purpose and dedication in the inspiration of forces of the devotional acts. Many times

(2) Vicarious corporate action. A corporate priesthood performed by the entire congregation by singing some song or part of a song alone to the song in the interest of some ideal, or in behalf of someone in deep need. Intercessory song.

(3) Special occasions for celebration Birthdays of persons who objectify group loyalties.

Anniversaries. Public achievements, etc. (4) National occasions Patriotism. National thanksgivings and petitions.

d) Religious Education Through Music. The church school and the week-day schools of religion represent normal situations for the practice of musico-therapy, in the religious field.

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of the people involved. The personnel responsible for its administration is similar to that of the choral ministry in the church. The minister of music acts as the professional supervisor of all the musical activities assisted by a corps of specially prepared volunteer teachers of music, worship leaders, pianists, and singers. It is possible to develop instrumental leadership by encouraging ensembles and orchestral arrangements of musical materials. However, the aim of musical leadership is to enrich the environment of worship with the musical atmosphere, to give confident encouragement to group expression, and to heighten the inspirational qualities of the devotional acts. Many times a church orchestra by its mediocre playing defeats rather than achieves these aims. This is also true of mediocrity in all fields of musical performance for religion, and is not limited alone to the amateur orchestra. It can be done. Again, if it is worth doing at all, it will be worth doing in a big way. It is easier to promote a "First Methodist Little Symphony" than it is to carry along a straggling Sunday School orchestra.

If the full program of musical leadership can be maintained as outlined in the preceding pages, the worship experiences of the children in the church school will be deepened and greatly enhanced by the musical units developed. The girls' unit and the boys' unit should function regularly in church school worship services. Occasionally, the adult service unit of the choral organization should be asked to assist in conducting some very special service, such as a consecration service, or a



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decision service, where their presence would make for unforgettable experience.

Technically, the minister of music is responsible for the arrangement of a graded progressive musical expression of religious experience extending from the Cradle Roll to mature worship. While this has not been done in many places, and because of the failure to develop much more than the church service itself through its professional leaders, it possibly will not be an ideal realized in the present generation, yet if such a program were projected in every church whether large or small, there would be preserved for musico-therapy a truly scientific musical reference which could be used for the discovery of incidents in the early environment of childhood and the consequent liberation of repressed complexes in the interest of ultimate self-realization.

Such careful preparation of the curriculum of musical expression of religious experiences is included as part of the prophylactic measure of musico-therapy.

3. MUSICO-THERAPY IN THE EDUCATIONAL FIELD. In this realm, preparation for musico-therapy is a matter of teaching technique, a concern of class-room procedure and pedagogical method. The bulk of the public school musical program from the view of musico-therapy is prophylactic in function. Musico-therapy is indicated in those cases where the need for self-realization is most felt. This leads it specifically up to the door of the class-room of the problem child.



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a) Atypical, ungraded, or problem children. The goal of work in the ungraded class-room is "self-controlled, self-supporting citizenship;"<sup>1</sup> and here we perceive two things which will save children from becoming failures: (1) "the will to control themselves, and (2), the consciousness that they can succeed when they have used their best efforts."<sup>2</sup> The development of these factors will not only prevent their becoming failures in school, but will also help them to maintain themselves in a competitive society in the world outside the class-room.

With the ungraded group, the practice of musico-therapy is based on a program of (1) Rhythmics, (2), Vocalization, (3), Dramatization, (4), Appreciation, and (5), Creativity.<sup>3</sup> Music as a subject in the curriculum of materials for the ungraded child comes under the heading of "Appreciation Studies".

"Beauty is most powerful in its appeal. Beauty of sound, of color line, or form uplifts the soul, and leisure time spent in its appreciation strengthens the inner man."<sup>4</sup> One of the norms of experience which the musico-therapist hopes to induce in children in this group is the experience of the beautiful. These children are usually much more easily graded in music on normal levels of achievement than in other subjects. Slowness in learning the mechanics of music is to be expected, but this is not musical expression. Nor is sight reading and musical mechanics necessary to musical expression. But for these children to experience beautiful modes of expression consciously is important

<sup>1</sup>Inskeep, Annie Dolman, "Teaching Dull and Retarded Children" Ch.1

<sup>2</sup>Idem, page 1.

<sup>3</sup>Van de Wall, Willem, "Music For the Problem Child" The Etude, January, 1929.

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 2-Ibid, page 1.  
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"In teaching music to retarded children, the objectives of especial value in their lives must be borne in mind."<sup>1</sup> Once more, we hear emphasized the principal thought that the needs of the people to whom we would minister is the first concern of musico-therapy.

"The health value of music is now realized to be a factor in the all-round development of the child. Singing, when correctly done, requires a good posture and deep breathing. It exercises the vocal chords and contributes toward overcoming stammering and poor enunciation. It also develops accuracy and acuteness of hearing. Another distinct health contribution of music, and one of which too little use is made, is the rhythmical value of music in connection with making physical and 'poise' adjustments. Jerky, spasmodic movements, inhibition of movement, too rapid or too slow movements, and premature fatigue (these are symptoms of certain psychoneuroses) can be greatly helped if music is used in connection with certain types of class-room activities. There is also a certain, though indeterminate, sense of uplift and well-being that comes with joyous participation in the right kind of music...Worthwhile mental attitudes such as attention and concentration, are developed by music. The growth of promptness and team work that result from good class singing as well as the community attachment that grows out of being able to sing the songs of the people, enable music to function in life situations."<sup>2</sup>

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The basis of all the work with this group is the imparting of the sense of successful life to the child through praiseworthy activity in music. Every previous failure has built up his inhibitions and each failure strengthened his maze of psychoses. "It will be found that music has a calming, steady-ing effect on the psychopathic child, relieves the tiredness of the neurasthenic, and speeds up the dull stable sub-normal... a dull, uninteresting physical exercise, though possibly just the one needed for bodily defects, can be made interesting if done to music."<sup>1</sup>

Musical games are also part of the procedure in musico-therapy in this situation. The use of games of telegraphing messages by tapping out rhythm patterns of a melody of some well-known song, walking or marching with accentuated step making for evenness of step and pulse, and nervous children's reaction of calmed quietude, phlegmatic ones' stimulation to be more alert...these are glimpses of musico-therapy in the ungraded class-room.

In Dr. Willem van de Wall's investigation of music for problem children<sup>2</sup>, certain features of the program of musico-therapy are emphasized. The program as outlined suggests a use of music in a systematic, physical, emotional, intellectual and social salvage work among these children by providing a socializing activity, by allowing a spontaneous and exuberant release of emotional tensions, by permitting emotional quiet, and by satisfying the child's desire for success.

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4. MUSICO-THERAPY IN THE FIELD OF SOCIAL SERVICE. In projecting this type of work into this field, we are introducing a factor which will make for social adjustment and self-realization, two factors which are recognized by the social worker as essential in case work. The situation of musico-therapy is unique in this field. While groups may be organized with musico-therapy as the motive for organization, the natural group, with a group consciousness as such is less apt to be found in this field than it is in the field of religion or the educational field. There are really three types of situations in the social service field which makes it possible for musico-therapy to function advantageously: (1) Private interview situation; (2), Voluntary group situation; and (3) Compulsory group situation.

a) Private interview situations. Individuals requiring social service most frequently come to the agency in the expectation of gaining assistance, relief, immediate help. Social work does not deny the necessity for immediate relief of an emergency, but modern social case work strives to do more than that. It aims to get at the deeper causation of the difficulties which have driven the individual to its doors in search of help. It holds the belief that no satisfactory disposal may be made of a case until personal and social adjustment has been accomplished. To offer only relief is to leave much unfinished business and this is merely to aggravate the situation and its problems. If the individual seeking food could only just be temporarily hungry, it would be so much easier to give him a cup of coffee and



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a sandwich. But his hunger is caused by a disintegration of his personality traceable to repressed complexes, investigation points out. He needs to discover himself all over again. He is introduced to the music teacher, who practices musico-therapy. And in the studio, with its lovely hangings, its attractive furniture and the big grand piano, the process of musico-therapy is begun. The client learns the mystery of poetic release through music, or "song-wisdom". He faces himself at every turn and is palked by his personal failures, until one day the teacher finds him willing to face the facts, and he makes the discovery of the repression that had no obvious relation to the problem of musical expression. Liberation of the repressed complex takes place, and he is on the road to self-realization. Further musical study thus guided gives inspiration to the will, and all the vital forces of his life are brought under its controlling power. He goes out into the competitive social order and faces it with his complete personality to win, and win he must, because even in the deepest economic depression, the work of the world must be done, and the man who offers the world the intelligent workmanship of the integrated, unified personality is always in demand. "The truth shall make you free!"

b) Voluntary group situations. Some of the social agencies handle cases of such a nature that the people served by them can be naturally grouped together for a common purpose. Some people are drawn together by a common interest in recreation, or in culture, or in self-expression, or in musical activity. In this



a sandwich. But his hunger is caused by a disintegration of his personality traceable to repressed complexes, investigation points out. He needs to discover himself all over again. He is introduced to the music teacher, who practices music-therapy. And in the studio, with its lovely hangings, its attractive furniture and the big grand piano, the process of music-therapy is begun. The client learns the mystery of poetic release through music, or "song-wisdom". He faces himself at every turn and is pained by his personal failures, until one day the teacher finds him willing to face the facts, and he makes the discovery of the repression that had no obvious relation to the problem of musical expression. Liberation of the repressed complex takes place, and he is on the road to self-realization. Further musical study thus guided gives inspiration to the will, and all the vital forces of his life are brought under its controlling power. He goes out into the competitive social order and faces it with his complete personality to win, and win he must, because even in the deepest economic depression, the work of the world must be done, and the man who offers the world the intelligent workmanship of the integrated, unified personality is always in demand. "The truth shall make you free!"

b) Voluntary group situations. Some of the social agencies handle cases of such a nature that the people served by them can be naturally grouped together for a common purpose. Some people are drawn together by a common interest in recreation, or in culture, or in self-expression, or in musical activity. In this



way a situation is created in a group nature in the form of a club or society or fraternity which will permit musico-therapy.

Other social agencies handle cases that make it unwise to bring them together in any form of a group situation. Paroled boys under the guidance of the Massachusetts State Parole Board for Boys cannot be made into a social or musical society for any purpose. But they can be given musico-therapy in the private interview situation, and from there they may be introduced into voluntary group situations as individuals, or they might be placed in other situations where musico-therapy is being practiced according to their specific needs. Some would be given this treatment in the situation of atypical children, or into situations in the religious field if their special "bent" is in that direction. In this manner they are inducted back into the social order at levels of experience commensurate with their stages of development.

c) Compulsory group situations. When individuals are required to attend a class within the walls of a corrective institution, they are in a compulsory group situation. The personality of the teacher and his attitude toward his charges is soon comprehended by them. He can make the music hour the brightest spot in their day's routine. The spirit of cooperative endeavor for a popular objective presently sublimates the attitude of compulsion.

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In all group situations created for music-therapy, advance should be taken of combining people on similar levels of



age and psychology together. This principle should be observed in all fields where group situations are involved, with the possible exception of the problem child group. But even here the possibility of graded efforts on the basis of levels of comparative achievement is a basis for group combinations.

5. MUSICO-THERAPY INFIELD OF INSANITY. Situations where musico-therapy as we have defined it is indicated abound in hospitals for the insane. Although very important data are being accumulated in this field at important hospitals such as the state hospital at Worcester, Mass., it is impossible to undertake this field in this study. The breadth of the entire scope of this subject is so large that it has been necessary to make some limitations in subject-matter treated.

In this thesis, therefore, no attempt will be made to bring into its treatment groups or individuals representing the more extreme cases of abnormal mental life such as the psychotic, the dementia praecoxes, the manic depressives. These people require a much more specialized study than it is possible to present in the space of this presentation. For the purposes of this thesis, we have purposely limited the field of investigation to situations found in the three fields of religion, education, and social service.

6. SELECTION OF SPECIFIC MATERIALS FOR MUSICO-THERAPY. We have considered some of the general principles to be considered in the selection and use of materials above.<sup>1</sup> But in the specific application of musico-therapy, it is necessary to note a more

<sup>1</sup>Cf. page 37, Section 9.



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pertinent classification with reference to the specific uses indicated. Our problem is to find musical expression through musical materials which will make attainable the objectives of musico-therapy.

In the religious field this must be done largely through sacred music; in the educational field it will be accomplished by the limited materials of the specific activity indicated for the group; in the field of social work, it will find both sacred and secular music for achieving these ends; in the psychological uses of music for musico-therapy the materials will be arranged in their appropriate fields according to the particular functions they may be fitted to perform. In each field materials adapted to the particular specifications of the field must be arranged for musico-therapy.

a) Arrangement of materials. The musical materials must be arranged to accomplish the primary objectives of musico-therapy leading to the achievement of self-realization. Self-realization is accomplished by natural and curative processes. For each of these processes the musical materials are applied in accordance with musico-therapeutical methods.

After a brief resume of what is meant by the five methods by which the natural and curative processes may be induced in musico-therapy, we shall trace the arrangement of materials by their classifications in the three fields under consideration. It is to be expected that these fields may overlap in some respects, but it is also to be expected that certain unique fea-



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After a brief resume of what is meant by the five methods by which the natural and curative processes may be induced in music-therapy, we shall trace the arrangement of materials by their classifications in the three fields under consideration. It is to be expected that these fields may overlap in some respects, but it is also to be expected that certain unique features



tures may be revealed by the description.

TABLE OF PROCESSES AND METHODS

Processes	Induced in musico-therapy by
Natural processes Re-birth Transference	Formative-Adoption Method
Curative processes Analysis	Reference Method Chronological Association Emotional Pattern Association
Dis-association	Release Method
Re-association	Identification Method
Sublimation	Expression Method

b) Description of Specific Methods used in application of materials for musico-therapy.

1) Formative-Adoption Method. It is not to be supposed that by singing songs about conditions of life-stages those life-stages will be realized. However, by giving a child of three songs to sing that express the conduct, thoughts, and experiences of his stage of development, he experiences the organization of himself in terms of transferred emotions in the emergence of a new phase of life. The effect of the musical activity is formative, crystallizing reactions on a different level of experience, actually constituting the adoption of the new plane first in the musical behaviour, later in actual experience. In the Formative-Adoption Method, the musical act constitutes normal experience typical of the psychological stage of development in which the individual ought to be passing. The musi-



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Sublimation	Expression Method
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Natural processes Re-birth Transference	Formative-Adoption Method
Processes	Induced in music-therapy by

TABLE OF PROCESSES AND METHODS

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cal performance of the child was not singing about being three years old, but it was actually being three years old in imagination, in conduct, in reality of experience. The problem of selection of materials is then to find music that will permit the child to act his age, musically.

2) Reference Method. This method is so named because the musician attempts to use musical literature as a means of reference to significant personality factors.<sup>1</sup> It is based on the principle of free association. It assumes the existence of a musical history of emotions and life experiences which the musico-therapist taps at various points bringing back to consciousness incidents that occurred at the time and the emotions surrounding them.

The Reference Method works backwards from the present chronologically. It seeks to discover emotional complexes that have been repressed by associating incidents with contemporary musical environment. Thus, by chronological association with musical environment complexes are liberated from their repressions through the realization of the conscious self.

The Reference Method also is a method of direct induction of emotions. "Mood music" arouses certain emotions. It is often noted that the same emotions are not aroused in different individuals by the same music. But very few people are totally indifferent to the influence of music, and with a little experience in observation of emotional reactions in others, one becomes adept in noting what emotions are associated with types

<sup>1</sup>Cf. pages 27-29.



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of music, with a given individual. A list of emotional reactions to music may be listed and suggested to the client from which he may choose his emotional associations with specific pieces of music. Thus the pattern of his emotions is built up through a succession of such experiments. The musico-therapist plays the selections on the piano, or better sits with the client or group and listens while he takes mental note of reactions, to selections played by the victrola. Noting the emotional associations which certain numbers arouse, the worker has built a key to the personality of the individual. By a few suggestions relating to the mood music to be played, the emotional association can be conditioned, and the group reaction more or less controlled.

3) Release Method. When the client has properly re-visualized the original situation in his childhood which the Reference Method has brought to light, musical participation in appropriate form provides a necessary release of emotion. Guiding the client in the use of the release of these emotions is a very delicate procedure. Great care must be used not to appear to be supervising a spontaneous activity. Properly used, this method can be a most effective tool for disassociation of the emotions from an object or nucleus. Inexpertly used, it becomes clumsy, inadequate, fizzling like a wet fire-cracker. Thus the desired explosive experience is prevented.

4) Identification Method. When an idea, object, or nucleus has been wrested from its morbid complex by analysis and dis-association, these thoughts and events must then be



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4) Identification Method. When an idea, object, or nucleus has been wrested from its morbid complex by analysis and dis-association, these thoughts and events must then be



associated with new emotional attitudes that are healthy as contrasted with the morbid, unhealthy ones with which they were formerly related. A positive imagery is established by the identification method, through the participation by the client in songs containing such imagery. If this method is applied in behalf of one or two persons in a group through the group participation in the song, it is possible for the ones for whom the activity is specifically designed to experience the visible qualities which musical activity is capable of producing: Fortissimos and sforzandos inspire the attitude of fortitude; sustained breathing suggests reserve power; the sentiment of interpretation and diminishing of volume with full-bodied tones induces feelings of tenderness; general attitudes of poise and self-confidence are developed through good performance and the pleasing of the audience, which may be no more than the director himself. Developing these emotional qualities around constructive, soul-expanding nuclei contained in the text of the selections rendered tends to identify the emotions and dis-associated object or idea in a wholesome emotional situation.

5) Expression Method. Nearly all constructive musical materials may be safely used in this method which is of particular value for the psychological process of sublimation of instincts. The most important instincts to be dealt with are fear, curiosity, sex, self-display, self-assertion, submission, and the maternal instinct... "for a satisfactory sublimation, we should find in what specific form the energy is repressed,



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2) Expression Method. Nearly all constructive material may be safely used in this method which is of particular value for the psychological process of sublimation of instincts. The most important instincts to be dealt with are fear, curiosity, sex, self-display, self-assertion, submission, and the maternal instinct.... "For a satisfactory sublimation, we should find in what specific form the energy is repressed,



that is to say, what mode of instinctive expression, whether maternal, sexual, or pugnacious, so that the mode of sublimation may be appropriate and specific."<sup>1</sup> Musical expression is a valuable outlet for pent up instinctive energy. The sublimation of the instinct of pugnacity is the re-direction of that instinct into fighting for a cause which needs defending. Thus the hymn, "Rise Up, O Men Of God", or "Stand Up, Stand Up For Jesus", used at the psychological moment tends to sublimate the instinct and at the same time afford emotional outlet for the pent up energy often stored up by the instinct's having been "dammed" up.

The following table shows the instincts viewed from the standpoint of their impulses and the corresponding sublimations of which they are capable:

Instinct	Impulse	Sublimation
Self-display	Craving for admiration	Desire to secure admiration for good work Beauty loved for its own sake. Art, music, aesthetic taste
	Imagination	Poetry
	Thoughts	Lectures
	Beliefs	Sermons
	Thoughts and emotions of others	Drama, acting
Mastery and Self-assertion	Subduing of the foe	Leadership through force of character
	Overpowering of female by the male	Reform for greater social good
Submission	Obedience to herd	Indifference to pain suffered for great cause
	Selection of strong mate. Survival of fit	Genuine martyrdom
Curiosity	Examination of strange and possibly dangerous objects	Scientific research
Maternal	Care of the young	Mothering society, larger interest of community

<sup>1</sup>Hadfield, A. J., op. cit., page 200.



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that is to say, what mode of instinctive expression, whether ma-



Instinct	Impulse	Sublimation
Sex		
Childhood	Auto-erotism (Self-love)	Desire to make self pleasurable to others
Puberty	Homo-sexuality (Love of own sex)	Loyal cooperation with those of own sex
Later Adolescence	Poly-erotism Hetero-sexuality	Chivalry to those of opposite sex
Adulthood	Monogamy	Loyalty to and love for an ideal
Fear		
Natural	Directed toward objects really dangerous to life	Alertness of mind able to perceive emergencies and prepare to meet them in any sphere of work, business, or profession.
Anxieties	Fears without an object, usually due to fear of a threatening impulse within--"unrecognized fears of ourselves"	The opposite of carelessness
Phobias	Fears attached to objects not in themselves dangerous--"projected fears of ourselves."	Realization of danger, and evaluation of power to cope with it.

The Expression Method is concerned with those musical materials which will make for conscious outlet of the sublimations listed above.

c) Relation of classified materials to "methods". In the following pages, we shall undertake to list the types of musical materials needed in the application of the "methods" described in the preceding paragraphs.<sup>1</sup>

<sup>1</sup>Cf. pp. 63-69.



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The Expression Method is concerned with those musical materials-

Instinct	Impulse	Sublimation
Sex Childhood	Auto-erotism (Self-love)	Desire to make self pleasant unable to others
Puberty	Homo-sexuality (Love of own sex)	Loyal cooperation with those of own sex
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Method	Type of Music	General Subject
1. Formative- Adoption Method	Hymns & Anthems	Worship, graded Christian living Social consciousness
	Group Songs	At various levels of Work, Play, Love
	Community Sing	Profession Family relationships Home Country, patriotism
	Popular music	Love themes Work themes Contest Humor Burlesque of love and work
	Music for Rhythm for Victrola and piano	Marches Waltzes Dance Tunes Folk Dance Classics
	Musical Dramatization	Hymnody Opera Operetta Original compositions for plays
	Instrumental Music	Descriptive
2. Referende Method	Hymns, Anthems, and Sacred Solos	Characteristic of age groups in different sects and denominations
	Popular Music	Ten notable songs for each year, 1890-1935
	War Songs	World War
	Semi-classical ballads	Love themes in settings characteristic of dif- ferent periods
	Regional Songs	Yankee, Southern, Cowboy
	Old Favorites	Negro spirituals American folksongs Stephen Foster Songs
	Racial Songs	National hymns Folksongs of the nations
	School Songs	College & High School
	Mood Music (Victrola)	Orchestral, instrumental
	Instrumental Music Piano, organ, reed organ, violin, cello	Characteristic selections commonly known
	Harmony Songs	"Barber Shop"



Method	Type of Music	General Subject
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	Group Songs	Profession Family relationships Home
	Community Sing	Country, patriotism Love themes Work themes Contest Humor Burlesque of love and work
	Popular music	Marches Waltzes Dance Tunes Folk Dance Classics
	Music for Rhythm for Victrola and piano	Hymnody Opera Operetta Original compositions for plays Descriptive
2. Reference Method	Instrumental Music	
	Hymns, Anthems, and Sacred Solo	Characteristic of age Groups in different sects and denominations Ten notable songs for each year, 1890-1925 World War
	Popular Music	Love themes in settings characteristic of dif- ferent periods Yankee, Southern, Cowboy Negro spirituals American folk songs Stephen Foster songs National hymns Folk songs of the nations College & High School Orchestral, instrumental Characteristic selection commonly known
	War Songs	
	Semi-classical ballads	
	Regional Songs	
	Old Favorites	
	Racial Songs	
	School Songs	
	Mood Music (Victrola)	
	Instrumental Music	
	Piano, organ, reed organ, violin, cello	
	Harmony Songs	"Barber Shop"



Method	Type of Music	General Subject
3. Release Method	Hymns and Anthems	Repentance Exaltation Gospel songs, very sentimental
	Popular Ballads	Love songs, fatalistic
	Blues and Jazz	Emotionalized states
	Famous melodies (hummed)	Marches Waltzes Semi-classical and classical favorites
	Seasonal Songs	Time of year or of day
	Racial Songs	Spirituals, Cowboy Chants Prison Songs
	National Songs	National Hymns and Battle Songs
	Songs of longing	Lullabies Death Songs
	Instrumental (played by client)	Pathos, Sadness, Saccharine, Tragedy Drama
4. Identification Method	Hymns, Anthems & Solos	Positive Imagery High personal qualities Courage, Conviction, Power, Victory
	Popular Songs	Constructive Optimistic, Bright, Encouraging
	Secular Chorus & Solo	Positive poetic frames
	Racial Songs	Folk Music & lullabies
	Dramatic Songs	Conquest of Evil or Villainy by Goodness Valorous deeds Heroic Living
	Appreciation	Classic Lullabies Love Songs (exalted) Love of the Beautiful
	Pianologues	Positive imagery of simple poet's work Silhouettes
	Mood Music (victrola)	Joyousness, Freedom, Decision
	Instrumental Music	Stirring Inspiring, Grandiose Majestic
	Original Composition	Cantata for Children Arrangements Improvisations



Method	Type of Music	General Subject
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	Popular Ballads	Love songs, fatalistic
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	Famous melodies (hummed)	Marches Waltzes Semi-classical and classical favorites
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	Songs of longing	Lullabies Death Songs
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	Racial Songs	Folk music & lullabies
	Dramatic Songs	Conquest of Evil or Villainy by Goodness Valorous deeds Heroic living
	Appreciation	Classic lullabies Love songs (exalted) Love of the Beautiful
	Piano songs	Positive imagery of simple poet's work Simplicity
	Mood Music (Victrola)	Joyousness, Freedom, Decision
	Instrumental Music	Stirring Inspiring, Grandiose Majestic
	Original Composition	Cantata for Children Arrangements Improvisations



Method	Type of Music	General Subject
5. Expression Method	Sacred solos & anthems	Dramatic zeal
	Hymns	Confidence in God and man Eternal Life Trust and Consolation Hope, Activity and Zeal
	Community Sing	Life Subjects, Love, Virtue, Pledges of Fidelity
	Festival Music	Unisons, Praise, Enduring Joy, Peace
	Pageant Music	"Real-Life" Choruses
	Instrumental Performance	Sturdy qualities, in- tellectual music Reserved, but firm
	Virile "He-man" songs	Work, Play, Love, Duty
	Handicraft	Original compositions Creativity, Musical Instruments
	Dramatic Music	Hits from Musical Revues Musical Plays Opera, Operetta
	Dramatization	Poetry Musical Subjects
	Music	Mastery of which gives sense of alertness in performance, and per- sonal confidence Placing great responsi- bilities upon solo- choir and key people in other situations Expressing Protective chivalry
	Fighting Music	Songs against social ills; campaign music
	Socializing music	Home and community
	Choir for Children	All materials
	Men's choir or chorus	Especially arranged for maturing voices of growing boys
	Adult choir	All materials
	Group and Solo Music	Positive claims upon boundless resources and unlimited supply

d) Relation of classified materials to situations of musico-therapy. The next step in ordering musical materials for musico-therapy is to see it in relation to the fields which pro-



Method	Type of Music	General Subject
5. Expression Method	Sacred solos & anthems Hymns	Dramatic zeal Confidence in God and man Eternal life Trust and consolation Hope, Activity and Zeal Life Subjects, Love, Virtue, Pledges of Fidelity
	Festival Music	Unions, Praise, Enduring Joy, Peace "Real-life" Choruses
	Pleasant Music	Instrumental Performance Sturdy qualities, in- tellectual music Reserved, but firm
	Virile "He-man" songs Handicraft	Work, Play, Love, Duty Original compositions Creativity, Musical Instruments
	Dramatic Music	Hits from Musical Reviews Musical Plays Opera, Operetta Poetry
	Dramatization	Musical Subjects Mastery of which gives sense of alertness in performance, and per- sonal confidence
	Music	Placing great responsi- bilities upon solo- choir and key people in other situations Expressing Protective chivalry Songs against social ills; campaign music Home and community All materials Especially arranged for maturing voices of growing boys All materials
	Fighting Music	Positive claims upon boundless resources and unlimited supply
	Socializing music Choir for Children Men's choir or chorus	
	Adult choir Group and Solo Music	

6) Relation of classified materials to situations of music-therapy. The next step in ordering musical materials for music-therapy is to see it in relation to the fields which pro-



vide situations where musico-therapy can function.

Fields of Musico-therapy	Classification of Materials
1. Religious Field Church Church School	1. Instrumental Materials Organ Piano Violin Cello Harp Trombone Brass Quartet Orchestral ensembles Orchestra 2. Solo Leadership Solos Duets Trios Quartets, Women, Men, Mixed Solo Choir 3. Choral Music a) SERVICE UNIT Hymns Chants Responses Introits Amens Psalmody Canticles Anthems, Motets Cantatas, Oratorios Original Compositions b) UNVESTED UNIT Hymns Introits Antiphons Responses Amens Cantatas, Oratorios Secular Music--Musical Revues Original Compositions c) JUNIOR GIRLS' UNIT Hymns Descants Responses Amens Anthems Original Cantata Parts in Oratorios d) MEN'S CHORUS Hymns Anthems Cantatas, and Oratorios FolkSongs Secular Music--Musical Revue Original Compositions
2. Educational Field	
3. Social Service Field	



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Fields of Musicotherapy	Classification of Materials
<p>(Continued) Religious Field</p>	<p>e) BOY CHOIR UNIT  Hymns  Chants  Introits  Responses  Amens  Canticles  Anthems and motets  Oratorios and cantatas  Original cantata  Children's Festival  Secular music</p> <p>f) CONGREGATIONAL MATERIALS  Hymns  Introits  Responses  Song Slides  Art Pictures</p> <p>g) RELIGIOUS EDUCATION  Hymnody  Festival Music  Original Compositions</p> <p>h) SOLO CHOIR  Advanced musical forms</p>
<p>2. Educational Field</p>	<p>UNGRADED CLASS  Community Songs  Folk Songs  Art Songs  Hymns  Dramatized Songs  Handiwork in Music  Appreciation (victrola)  Musical Games  Rhythmics</p>
<p>3. Social Service Field</p>	<p>1. Private Instruction  Piano  Organ  Voice  Wind Instruments  Strings</p> <p>2. Voluntary Groups  Community Songs  Popular Music  Musical projects in  melody and rhythm  Piano class instruction  Song patterns  Folk Songs</p>



Fields of Musicotherapy	Classification of Materials
(Continued) Religious Field	<p>e) BOY CHOIR UNIT</p> <p>Hymns Chants Intros Responses Amenas Canticles Anthems and motets Oratorios and cantatas Original cantata Children's Festival Secular music</p> <p>f) CONGREGATIONAL MATERIALS</p> <p>Hymns Intros Responses Song slides Art pictures</p> <p>g) RELIGIOUS EDUCATION</p> <p>Hymns Festival music Original Compositions</p> <p>h) SOLO CHOIR</p> <p>Advanced musical forms</p>
2. Educational Field	<p>UNGRADED CLASS</p> <p>Community Songs Folk Songs Art Songs Hymns Dramatized Songs Handiwork in Music Appreciation (victrolas) Musical Games Rhythmic</p>
3. Social Service Field	<p>1. Private Instruction</p> <p>Piano Organ Voice Wind Instruments Strings</p> <p>2. Voluntary Groups</p> <p>Community Songs Popular Music Musical projects in melody and rhythm Piano class instruction Song patterns Folk Songs</p>



Fields of Musico-therapy	Classification of Materials
(cont) Social Service Field	Musical Games
Program music	Appreciation (victrola)
Intellectual music	Song Slides
Descriptive music	Musical Dramatizations
Popular music	Minstrelsy
	Musical Plays
2. Organ Music	Picturization
Church music	Ensembles--harmonicas,
Preludes	Ukuleles, banjos,
Offertories	guitars, etc.
Interludes	3. Compulsory Groups
Postludes	Hymns
Recital music	Community Sing
Theatre music	Song Slides
Program music	Picturization
Radio	Dramatized Songs
	Appreciation (victrola)
3. Violin and Cello	Rhythmics
Classical	Creative Work
Semi-classical	Handiwork
Program Music	Compositions
Incidental music	
Popular Music	

7. SOURCES OF MATERIALS FOR MUSICO-THERAPY. Having listed the types of materials and indicated their relations to specific methods and localized fields of activity, the problem of research for exact materials becomes much more simplified. The biggest part of the work of finding materials to work with is in having an adequate picture of the purposes of materials needed. Five sources yield materials:

a) The literature of music. A systematic classification of the literature of music is sufficient to serve as a guide or index to this source of materials for musico-therapy. For practical purposes, the literature of music may be tabulated in the following manner:

#### I. Instrumental Music



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Fields of Music-therapy	Classification of Materials
(cont) Social Service Field	Musical Games Appreciation (victrola) Song Slides Musical Dramatizations Minstrelsy Musical Plays Picturization Ensembles--harmonicas, Ukuleles, banjos, Guitars, etc. 3. Compulsory Groups Hymns Community Sing Song Slides Picturization Dramatized Songs Appreciation (victrola) Rhythms Creative Work Handwork Compositions



1. Piano Music
  - Classical
  - Semi-classical
  - Program music
  - Intellectual music
  - Descriptive music
  - Popular music

2. Organ Music
  - Church music
  - Preludes
  - Offertories
  - Interludes
  - Postludes
  - Recital Music
  - Theatre music
  - Program music
  - Radio

3. Violin and Cello
  - Classical
  - Semi-classical
  - Program Music
  - Incidental Music
  - Popular Music

4. Harp Music
  - Ensembles
  - Accompaniments

5. Trombone Music
  - Solos adapted from
  - Operas
  - Symphonies
  - Classics
  - Obbligatos (arranged)

6. Orchestral Ensembles
  - Brass Quartets
  - String Quartets
  - Reed Ensembles
  - Woodwind Ensembles

7. Chimes, Orchestra Bells, Xylophone, Vibra-harp
  - Specially arranged

8. Orchestra
  - Special arrangements
  - Albums

<sup>1</sup>See R C A-Victor Co., Incorporated, "Dissemination For Children." Special lists of very best records.



1. Piano Music  
Classical  
Semi-classical  
Program music  
Intellectual music  
Descriptive music  
Popular music

2. Organ Music  
Church music  
Preludes  
Offertories  
Interludes  
Postludes  
Recital music  
Theatre music  
Program music  
Radio

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7. Chimes, Orchestral Bells, Xylophone, Vibra-harp  
Specially arranged

8. Orchestra  
Special arrangements  
Albums



## II. Vocal Music

1. Sacred Songs arranged in forms for solo, duet, trio, quartet, quintet, sextet, solo choir (double and triple quartet)
  - Songs relating us to God
  - Songs relating us to Society
  - Songs relating us to Self
2. Secular Songs, forms same as in sacred music
  - Objective materials...what we do
  - Subjective materials...what we think

## III. Choral Music (Sacred)

- |                                 |            |
|---------------------------------|------------|
| 1. A cappella choir             | Forms:     |
| 2. Service Choir                | Unison     |
| 3. Junior Girls' Choir          | Two-part   |
| 4. Male Choir                   | Three-part |
| 5. Antiphonal Choir             | Four-part  |
| 6. Boy Choir                    | Five-part  |
| 7. Maturing Boys' Group singing | Six-part   |
|                                 | Eight-part |

## IV. Choral Music (Secular)

- |                                    |                    |
|------------------------------------|--------------------|
| 1. Concert forms                   | Same forms         |
| 2. Programs, thematically arranged | Some dramatization |
| 3. Operas                          | Musical Revues     |
| 4. Operettas                       | Minstrelsy         |
| 5. Pageant Music                   |                    |
| 6. Popular music                   |                    |

## V. Congregational and Community Music

1. Hymnody, graded for children and adults
2. Popular music
3. Old Favorite Songs

## VI. Music Appreciation

1. Records for victrola of mood music (instrumental solo and orchestral)<sup>1</sup>
2. Radio...studies, as those projected by Dr. Damrosch.

## VII. Music For Rhythmics and Musical Games

1. Victrola Records<sup>1</sup>
2. Instrumental forms: piano, xylophone, orchestra
3. Game Songs

## VIII. Materials for Teaching

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# VIII. Materials for Teaching

3. Game Songs
2. Instrumental forms: piano, xylophone, orchestra
1. Victrola Records<sup>1</sup>

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2. Radio... studies, as those projected by Dr. Damrosch.
1. Records for victrola of mood music (instrumental solo and orchestral)<sup>1</sup>

## VI. Music Appreciation

3. Old Favorite Songs
2. Popular music
1. Hymnody, graded for children and adults

## V. Congregational and Community Music

6. Popular music
  5. Festive Music
  4. Operettas
  3. Operas
  2. Programs, thematically arranged
  1. Concert forms
- Minstrelsy  
Musical Reviews  
ation  
Some dramatic-  
Game forms

## IV. Choral Music (Secular)

7. Maturing Boys' Group singing
  6. Boy Choir
  5. Antiphonal Choir
  4. Male Choir
  3. Junior Girls' Choir
  2. Service Choir
  1. A cappella choir
- Eight-part  
Six-part  
Five-part  
Four-part  
Three-part  
Two-part  
Unison
- Forms:

## III. Choral Music (Sacred)

2. Secular songs, forms same as in sacred music
- Subjective materials... what we think
- Objective materials... what we do

- Songs relating us to Self
- Songs relating us to Society
- Songs relating us to God
- (double and triple quartet)
- trio, quartet, quintet, sextet, solo choir
1. Sacred songs arranged in forms for solo, duet,

## II. Vocal Music



1. Graded lists of technique, study pieces, solos for recitals and personal expression
  2. Creative studies in composition
- Private Instruction and class instruction

b) Literary sources. The musico-therapist must carry his research for materials into the realm of literature--particularly literature that will be of value in the five-fold method of musico-therapy. Textual contents of the literature thus procured will be characterized by its qualities of positive imagery, sentimental appeal, popularity, character-building style, reflection of human objective and subjective experience, inspiring idealism, expressions giving emotional tone and reality to types of normal experiences. It must be the vehicle of expressing states of mind, the vocabulary of personal and corporate thought. It also must be appropriate for expressing characteristic attitudes and actions of the situations represented in the various fields of activity.

Poetry, hymnody, song lyrics, and lyrical forms of prose make up the first of source material adaptable. Biblical literature, the sacred literatures of world religions, and the musical adaptations of great texts and great philosophies make up another important section of available literature.

c) Correlation With the Fine Arts. Certain related arts may be called in to illuminate and develop musico-therapy. Dramatization of music calls for the help of dramatic forms of expression such as pantomime, the play, and pageantry. Creative activities require the assistance of the art-crafts and handicraft; for making of musical instruments: wood-working, metal-



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handling, leather-work; for staging: costume-making, scenery-making, and properties building. Emotional stimulus is increased by the use of song slides which derive their subjects from a multitude of sources in life, nature, and the world of symbols. Stained glass and the art of symbolization assist in creating emotional experiences of a wholesome sort, and may be used by taking groups on expeditions where great works in stained glass may be viewed and studied, or by showing slides on the screen, or colored plates. Painting and sculpture also have their share in the program of musico-therapy particularly in the form of small illustrative units used to deepen the experience of singing and to intensify the emotional tone of the expression being made. Architecture is also called upon in a similar manner to that of stained glass, painting, and sculpture. Some very interesting experiments have been carried on in the use of these arts for purposes of mental hygiene. This is particularly true in the case of painting and sculpture.

d) Original Compositions by others. A large part of the program of musico-therapy is concerned with creative work in composing music, texts, and the objects made through use of correlated arts. Out of each situation, materials spring which are of value in musico-therapy. Sometimes original compositions and creations develop a greater incentive for self-realization than those which have the stamp of social approval and the endurance of centuries of testing. The musico-therapist will accumulate a library of original creative materials as his work



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progresses which will be invaluable.

6) Personal Research and Composition. Every person has some creative ability. The worker in musico-therapy must not neglect his own gifts in this direction. His own activity is a source of material for use in musico-therapy. We very modestly submit improvisations, choral arrangements and textual composition, and a Children's Cantata<sup>1</sup> composed with the idea of visualizing and sharing the subjective impressions of the relatives, neighbors, contemporaries, and friends and followers of Jesus of Nazareth as materials which will be of value in certain situations referred to above.<sup>2</sup>

We have set forth in this section the scope and specific application of musico-therapy in the religious, the educational and social service fields, pointing out the specific situations which will permit of its practice, noting also limitations in treatment of the subject. We have taken up the practical problem of selection of specific materials in the light of the arrangement of materials, the nature of specific methods used in applying them, the relation of materials to these methods, their specific relation to musico-therapeutical situations. We have discussed the sources of these materials in the literature of music, literature, and the correlated activity of the Fine Arts; the original compositions of others, and in the personal research and composition of the musico-therapist himself.

In the succeeding section we shall attempt to describe the

<sup>1</sup>This setting is too voluminous to include in this work. It may be referred to in MSS to be published later.

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experimentation which we have performed giving rise to data for musico-therapy.

#### EXPERIMENTATION IN MUSICO-THERAPY

In describing experiments in musico-therapy we shall follow the following order of treatment:

1. Classification
2. General Factors Involved
3. Description of Procedure
4. Listing of Results Obtained
5. Evaluation of Results Obtained

We have made a practice for many years of journalizing projects along the line of this approach. While the work which we are about to report here has not in every instance been performed consciously from the view of musico-therapy as it has been outlined in the foregoing parts of this thesis, we are able to assemble values for musico-therapy by observing procedure and results from the interpretation of our present viewpoint. Much of the work, however, has been consciously carried on with this viewpoint in mind. Care has been taken not to report situations which are not directly related to the aims of the treatment of this subject: The Values of Music In Psychotherapy.

#### 1. IN THE RELIGIOUS FIELD.

a) Chapel Experiments. Situation: musical activity in the chapel of Garrett Biblical Institute, Evanston, Ill. 1923-1927. Students in a theological seminary often look to the chapel services held daily as a refuge from the class-room dissensions



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The purpose of this study was to determine the effect of music on the heart rate and blood pressure of subjects. The subjects were divided into two groups, one receiving music and the other receiving no music. The results showed that the group receiving music had a lower heart rate and blood pressure than the group receiving no music. This suggests that music may have a calming effect on the body. The study was limited by the small number of subjects and the short duration of the experiment. Further research is needed to confirm these findings and to explore the mechanisms by which music affects the body.



## PART FOUR

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of life-long tenets and doctrinal prejudices. Many a student goes through a period of spiritual change, and mental development in the seminary that is accompanied by serious emotional and intellectual upheaval and the development of morbid complexes originating in early repressions. The student tries to maintain an attitude of open-mindedness to new truth, and often finds himself hopelessly at sea. "They have taken away my hell, and they have destroyed my devil!! What shall I do?"

The chapel program consists of a musical piano prelude with an occasional violin solo, the singing of one or sometimes two hymns, on special occasions a vocal solo or duet, and usually a brief meditation led by professors and once a week by a student upper-classman.

A series of three-minute piano preludes were selected and played at the opening of the services. Sometimes, these preludes were expanded hymn themes based on familiar melody, always avoiding any show of technical intricacy. The music suggested simple, understandable truth, through simple artistry. The hymns selected expressed ideas correlated with the specific service theme.

Results: Unusual attentiveness to preludes and incidental music. Inoffensive interpretation of hymn-tunes encouraging corporate performance and united effort. Development of moving sentiment and the expansion of relating self to the greater concepts of God and the inspiration of actual communion. One of the more sensitive professors came and thanked the musician for the manner in which the hymn, "Nun Danket" had been played. In



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the case in question, the rendition had been very stately and with majestic rhythmic sweep, and though not very familiar to the group of young men present, it had gained hearty congregational response which made a pleasurable emotional setting with which to recount the experiences which accompanied the use of this hymn:

"Now thank we all our God  
With heart and hands and voices,  
Who wondrous things hath done,  
In whom his world rejoices;  
Who, from our mothers' arms  
Hath blessed us on our way  
With countless gifts of love,  
And still is ours today."

Here was the challenge to identify His "Countless gifts of love" anew. Here the heart was quickened as two hundred young men sustained the easy B flat on which that word is sung. Here the blood tingled with new meaning in the finger-tips of hands consecrated to perform holy tasks of ministry to all mankind. Here there rang out a virile masculine quality of assured confidence in the God we united to praise as the voices performed the suspension in the cadence on the word, "voices."

The majesty of this sort of rendition implied that no one was being hurried. Time was being taken to experience the utmost depths of the devotional act of praising God and men's souls were expanding in their growing awareness of being consciously related to the Eternal One, and the immortal purposefulness of His plan.

These young men needed normal worship experiences devoid of awe-inspiring change lays a firm hand upon all. The emotional



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analytical inspections. The warm fellowship which singing together creates re-established the sense of a former security, on the level of the acceptance of new truth.

b) Funeral experiments. As a minister of the Gospel, the writer has been frequently called upon to conduct funeral services in homes, funeral homes, and in churches. This occasion is one of peculiar opportunity for ministry to others.

The situation: It is not necessary to describe the funeral situation. Not a detail of the procedure has escaped the attention of every one of us. This has a psychological significance. Unusual importance is attached to every detail of the celebration. The entire situation is delicately balanced upon the crater of an emotional volcano. All too often, the use of music is the factor of a huge dramatization of the condition of grief that makes even the slightest semblance of emotional direction and control a practical impossibility.

With so unified and alert a group of people as these who attend the funeral of a friend or neighbor, it is possible that musico-therapy has an opportunity of unusual promise. In the presence of the death of a neighbor, relative, or friend, the group hovers with more reverence and more sensitiveness to emotional stimuli than at any other time. The more tragic the circumstances, the more susceptible the group and individual is to any suggestive leading. The sense of the permanence of this awe-inspiring change lays a firm hand upon all. The emotional



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d) Funeral experiments. As a minister of the Gospel, the writer has been frequently called upon to conduct funeral services in homes, funeral homes, and in churches. This occasion is one of peculiar opportunity for ministry to others.

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With so unified and alert a group of people as these who attend the funeral of a friend or neighbor, it is possible that music-therapy has an opportunity of unusual promise. In the presence of the death of a neighbor, relative, or friend, the group hovers with more reverence and more sensitiveness to emotional stimuli than at any other time. The more tragic the circumstances, the more susceptible the group and individual is to any suggestive leading. The sense of the permanence of this awe-inspiring change lays a firm hand upon all. The emotional



tensions and releases in this situation follow typical patterns. Not infrequently, the ones whose bereavement strikes most bitterly and severely, have for several days preceding the funeral exercised a fine degree of self-control. But when the formality of "final rites" is being observed; when the expected attitude of mourning is under the gaze of the public, and the emotionalization of the moment under the stimuli of sympathy and soft music and hushed whispers reached its peak, all restraint is side-tracked, and free expression follows the lead of expectation, and social dependence is intensified. Emotional release at funerals range from uncontrolled hysteria to philosophical stolidity.

The evils committed at funerals, psychologically, cannot be over-estimated. The importance of associations formed in this situation is notably not always appreciated by the musicians who are invited for sentiment's sake to render certain hymns which were dear to the departed. Complexes are formed around certain hymns as nuclei at funerals. It becomes impossible to use those hymns again in their normal contexts.

The opportunity of musico-therapy in the funeral situation is to effect a transference of emotions to objects of social good, instead of self-pity, to a conscious relation to eternity and the beyond, instead of the loneliness of the provincial. The situation presented the opportunity for re-birth to a new level: the level of the larger relationship. By use of the "Formative-Adoption Method", the hymns used at the funeral should induce this natural process of growth. Out of many funeral experiences



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the following procedure has suggested itself as a method to be used by a minister of music interested in making music mean something to people in their hours of deepest need, and likewise interested in helping people to use their experience as a stepping stone to a higher level of living.

The first step: a personal visit to the family of the deceased. The aim of the visit would be to meet these people and evaluate their problems and personalities so as to anticipate their needs in the funeral situation. A tactful suggestion of music to meet their needs is often enough to avert the use of the proverbial "Beautiful Isle of Somewhere." Instead of making the musical ministry a means of celebrating the deceased, it might be made into a means of personal growth into the immortal purposefulness of all life. Instead of selecting hymns or solos which describe the condition of death and the conditions of the departed, the suggestion may be made that hymns be selected which lay hold upon the vital unfailing resources of the Almighty God. The musician is not going to play music at the funeral to disguise the idea of death, or to make immortality a glowing phantasy. He is not a decorative piece laid over the entire funeral service like a wreath of flowers over the coffin. In direct, sympathetic, but firm manner, help the bereaved to know that the musician has a function to perform, and that that function is directly related to the needs of those present at the service.

Having decided upon music for the service, the next step



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Having decided upon music for the service, the next step



is the preparation of the minds of those who must undergo this funeral experience, for that experience. Just before the service hand to each member of the immediate family a printed page. Ask them to concentrate their attention upon the thoughts represented there. Upon the page are printed the words of any hymn or solo or anthem being used, and some affirmation of the truth which will assure the one reading it of the everlasting presence of God--a God of loving power, able to sustain us in our every need, and to give perfection to those who trust in him. It may also contain a brief prayer stressing constancy of the relationship with the Eternal, the reality of spiritual nearness of all life to the all-wise Father of Lights in whom there is no shadow of turning, and faith in the one whose everlasting arms are upholding us.

The musical selections may be quieting, meditative, or even exalted in majesty. They should never express despondency, or funereal depression. Hymns such as "Come Ye, Disconsolate", "In the Cross of Christ I Glory", "Sun of My Soul", "Abide With Me", "O Love That Wilt Not Let Me Go," "Go To Dark Gethsemane", if they are sung with an interpretation of the text rather than an interpretation of the sorrowing condition, will make the "Formative-Adoption Method" and the "Identification Method" a possibility.

1) The funeral of Mrs. M. Bill M. was known in the community of R as the toughest, most hard-boiled freight conductor on the whole system. He and his wife had had no children. They had found a certain amount of pleasure together, however, in



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hunting and fishing, frequently going on long trips. They raised valuable bird dogs. The neighbors disliked Bill for letting his wife hold the dogs on her lap, for his apparent lack of consideration. They credited him with a great deal of cruelty to his wife. When she died, the overtures of sympathy to Bill were very few. He was not a member of any church. His wife's relatives from a distant point had come to attend the funeral service with the neighbors to hear Bill get what was coming to him. When Bill wanted me to conduct the service and provide music for it, I gave him the attitude that he could trust me with the details, and inspired his confidence by assuring him that I would do all in my power to include in the service such elements as would comfort, strengthen, and relate him and the others present to considerations of enduring quality. There was no instrument in the home, so my wife and I sang a duet, "Come Ye, Disconsolate". I went back to call on Bill the next day, and found him sitting huddled over a little monkey stove in his kitchen. We drank a cup of coffee together, and Bill began expressing things that revealed some of the basis for his uncontrolled disposition. Repressions of the sex instinct, morbid complexes around the marriage relation, longing for a family, the paternal instinct, entered into the case. He could not recall anything very much that I had said on the previous day, but he remembered the spirit of the song. And then we used the song to help him into somewhat of a consciousness of immortal purposefulness of his own life.

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this lonely man. The musico-therapy at his wife's funeral through a song was one step toward his social integration.

2) The funeral of B.W. Situation: Funeral of a young woman of eighteen. Mother sincere, hardworking, highly sensitive nature, but extremely sensible. Father mean-tempered, easily aroused, emotionally calloused, uncontrolled disposition. The funeral service was an ordeal for the mother. But as it proceeded, the interpretation of the music suggested in an inoffensive way on the printed page seemed to help her to find something secure to tie to as she groped about for relief from the extreme tension caused by the death of her daughter. The naturalness of the musical expression gave a normal expression to the emotions that beat at her intelligence for outlet. The procedure helped her in her transference of personal emotions to larger ends. The man was neither impressed or offended. But while he is far from regenerate in his behaviour, the positive suggestions which the event permitted music to drive into his stubborn mind helped him to look himself in the face for the first time in years.

The writer does not lay claim to miracles performed in the lives of these people in a single situation. But is it not obvious that the use of music from the musico-therapeutic view tended to have a healing, normalizing influence in helping solve some of the personality problems needing consideration in these cases? Is it not also important to note that there is a vast difference between the haphazard use of music and the purposeful, directed use of music made in a musico-therapeutic program?



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c) Congregational Experiments. Situation: Corporate unification in worship in church congregations in Sioux Falls, S.D., Kansas City, Missouri, and in Allston, Mass; likewise corporate reactions in young peoples' summer conferences and institutes in South Dakota, Wisconsin, Kansas and Missouri.

Factors involved. Mobilization of emotions by group musical activities. A church congregation and a conference session may not exhibit a social consciousness, but there is such a thing as a social consciousness, or possibly a social un-consciousness. Goals of which the group is aware but dimly are forceful means of uniting the group. Comprehension as a group of certain needs that cannot be fulfilled except by mass action conditions social integration and prophetic insight.

So much of the program of church music has been along the same line that we shall consider only our work in Sioux Falls, S.D., and that from the characteristic view of this paper. In this church, the writer held the position of minister of music and education: a position which imposed upon him the duties of church organist, director of church music, and director of religious education.

A first step in the approach to the problems of congregational unity, essential in any corporate approach, was to find some basis for correlating the program of the musical activities of the church with the pastoral, priestly, and prophetic leadership of the minister. This was achieved by a preliminary understanding between the writer and the minister of a common thought content for the church year. This thought content was definite



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enough to permit of specific activity, but not limiting in scope so as to limit either minister in his presentation of musical or homiletic material.

Once understood, every effort of the musical forces of the church sought to stress the spirit and direction of this plan of thought outline for the deepening and enrichment of the spiritual experience of the people in the church.

Every device of printing, lighting, and choral organization was brought to bear upon this interpretation of the truth to the congregation. The lines of thought emphasized were stewardship, peace and gratitude, personal manifestation of the presence and life-giving power of Christ, intelligence in matters of personal adjustment, the deeper patriotism, right thinking, loyalty to the undying laws of love and sacrifice, living expression of spiritual realities, self-realization in matters of prosperity, access to the unfailing abundant supply, health, personal effectiveness, growth and fruition.

Included in the organization for developing the group experiments were the following: (1), the organist-director, (2), professional quartet, (3), volunteer service choir of thirty adults, (4), two young peoples' choruses of forty-five members each which were situated in the two side balconies during the services of the church, and (5) instrumentalists, and guest artists, utilizing, violin, piano, trombone, trumpet, and ensembles of the same.

We tried for united action and hearty cooperation in cor-



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d) Experiments in Personal Adjustment Through Musico-therapy For Individuals In Church Choristry. Situation: Several hundred persons engaged in various activities in the church musical organization. Easy access to personal problems with people engaged in common goals and interests. Problems comprising needs for re-direction of sex instincts into natural or sublimated expression, repressions clustered about instincts of self-display, maternal instinct, curiosity, and fear arose in various individuals. Lack of self-control, restraint, self-confidence, and emotional stabilization seemed characteristic.

1) Case of Miss C. B. This young lady, twenty-four years old, is a girl of fine moral character, high intelligence. When she entered this picture, she was engaged to marry a young theological student away at school in another city. At the time he was taken with an incurable kidney condition. It became obvious to the girl that marriage to him would prove unsatisfactory. Her lover professed dependence upon her. Her commitment of herself to him seemed to her a binding obligation the breaking of which might result in aggravation of his disease which daily be-



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came more serious. Everything demanded some sort of adjustment that would not be physically detrimental to the boy, and yet would make for the happiness of the girl to which she was justly entitled. The girl, being very conscientious, and taking the situation very seriously, faced a nervous breakdown. She tried to remain loyal to her obligation to the boy, and constantly repressed her urge for social fellowship with boys of the town in which she lived.

The conflict causing her tendencies was caused by the prospect of ultimate failure for self-realization through normal expression of sex and maternal instincts.

I recommended that Miss B. take up the study of pipe organ which she did. Opportunities arose for organ-piano duets in public. Her musical activity also extended to playing accompaniments for singers. It permitted her to make her own analysis of the situation and determine upon adjustment in her relation to the boy, and it also revealed the constellations which she was repressing and the possible outcome. By the application of the "Release Method" of musico-therapy, the "Identification Method," and the "Expression Method", her musical activity gave rise to re-association of her emotions, establishment of true ideals with respect to her adjustment, sublimation of the instinct of submissiveness through this period of crisis in sacrifice for loyalty to her fiance, and legitimate expression of self in a release of some of the psychic energy which the conflicting emotions had dammed up. Her own acknowledgements and the confidence of her mother testified as to her improved condition and adjustment.



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2) Case of Mrs. S. Mrs. S. is a middle aged woman with a highly strung nervous temperament. She had social aspirations and was subject to terrible temper demonstrations. Her difficult disposition had been the bane of my predecessors. Irregularity in attendance at rehearsal and service, exacting many special privileges, and her tendency to impose a musical judgment that was sadly lacking in both professional and musical quality, made her a most uncomfortable person to have in the choir group situation. She wanted to monopolize the position of soloist in the alto section, for which she was not well-qualified.

In attempting to dispose of Mrs. S. without losing her cooperation, I discovered that her disposition was due to an inferiority complex about her musical backgrounds and training. Other conditions complicated the picture--conditions about which it was impossible for me from my position to do anything.

But what we did do proved to be a musico-therapy which greatly facilitated the solutions of the social problem as well as the personal problems which made her seem to be a queer, unadjusted person. I learned that Mrs. S. had a secret, a carefully guarded craving for the background of musical training which she lacked. A woman's solo quartet was formed to meet three times a week in the morning. I recommended her name for membership in this quartet, thereby heightening her esteem of my judgment, and gaining her complete cooperation. At the rehearsals, no one was spared. Each member was there for development into a service organization, and the central purpose was a



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3) Mrs. O. M. Situation: A fine soprano, with well-developed personality otherwise controlled and characterized by mental quiet. She developed a complex against singing caused by the sudden death of a young and dearly loved brother-in-law, who was also a musician and singer. She had planned to sing a solo at the Easter services in our little parish church. I persuaded her to undertake the solo by assuring her that she would be paying her brother-in-law a greater tribute by singing, and especially at Easter, than she could in any other way. I rehearsed her song with her that afternoon. It gave her the permission she was afraid to grant to herself. Here was a method whereby she could unbare her very soul in the sanctuary without embarrassment or self-consciousness. With this new interpretation, Mrs.



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O. M. sang on Easter Day, "I Know That My Redeemer Liveth" from "The Messiah" as I have never heard it sung before.

What did this mean from the musico-therapeutic point of view? It meant that a complex was broken up by recognizing the truth about it which would otherwise have led to a masochistic tendency. By showing Mrs. O. M. that she was not honoring the memory of her brother-in-law by refraining from musical expression, that she was in reality merely satisfying her own desire for self-pity and self-display, the meaning of the musical act became clear, and she sang with a joy and an effectualness that proved the extent of her personal adjustment.

4) J. E. Situation: Popular young tenor, member of a rather famous a cappella choir in the middle west, subject to hysterical fits of laughter from which he was unable to recover for an extended period.

One evening after church, I was at his home. J. E. indicated that he felt particularly upset about things, "like screaming". I said I would play the piano for him if he would like me to. He sat and followed intently without a word. Playing numbers without stopping, I varied the music from the popular jazz idiom to the quietest hymnic form. He expressed great relief at the close of the interview.

In terms of our procedure, what had taken place in this rather simple situation? I had tried to identify the source of his emotional disturbance in relating, by my playing, a story of life. It was the Formative-Adoption Method. It was not J. B. 's story although, I had the feeling that J.B.'s story



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famous a cappella choir in the middle west, subject to hysterical

4) J. B. Situation: Popular young tenor, member of a rather

proved the extent of her personal adjustment.

became clear, and she sang with a joy and an effectiveness that

for self-pity and self-display, the meaning of the musical act

sion, that she was in reality merely satisfying her own desire

memory of her brother-in-law by refraining from musical expres-

dency. By showing Mrs. O. M. that she was not honoring the

about it which would otherwise have led to a masochistic ten-

It meant that a complex was broken up by recognizing the truth

What did this mean from the music-therapeutic point of view?

"The Messiah" as I have never heard it sung before.

O. M. sang on Easter Day, "I know that my Redeemer liveth" from



would have been the ideal thing to have traced with the music; but not knowing J. E.'s story, the next best thing, was to improvise a fiction by which J. E. could project his own experiences and emotions. As soon as he gave his attention to the narrative, I changed the method to the Release Method, expressing every mood and emotional reaction which I thought was at all related to J.E.'s situation, and then followed this up with the Identification Method which was sufficient to tie up his emotional instincts to the ideals suggested by the hymns and exalted music played at the close of the interview.

5) Miss D. Situation; Youngmatron. Unfortunately married and later divorced from man who proved to be a drug addict. Tendency to extreme grief over her situation and nervousness.

Miss D. was urged to devote her attention to the choir, study voice, and belong to a young women's quartet. In this way, healthy mental and emotional expression was made available, relieving pent up energies, and sublimating the sex urge in artistic and vicarious service for others.

Later Miss D. re-married, became the mother of two children, thus completing the adjustment begun for her by musico-therapy.

6) Mrs. J. Situation: Married for fifteen years to a man of crushing selfishness. Childless. Neurotic tendencies, loss of weight, and other physical strain.

In High School, this girl had been devoted to singing. She had always been carefree and happy. Her desire to express herself in music became almost an obsession when she found her



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In High School, this girl had been devoted to singing. She had always been careless and happy. Her desire to express herself in music became almost an obsession when she found her



married life unfruitful and unsatisfactory. Medical examination proved there was no physical or organic basis for her loss of weight and her inability to digest food.

I invited her to come to my church and sing a solo for us, which she finally did. She continued to sing in our choir, and began to study voice privately. She sang in church more frequently, and we were gradually able to win her husband over. Of his own volition, he presented her with a beautiful brief case, and when they moved to another city, he proceeded to arrange for her to have a place in a prominent choir.

While Mrs. J. had studied voice with an aunt prior to coming to me, the work of musical study with someone in the family had not been very thorough, and some damage had been done in forming wrong technical habits, but when she undertook the study seriously, her expression and interpretation and command of vocal situations improved, developing self-confidence and a certain abandon of emotional outlet. She began to regain weight, and freedom of personality. Her submissive instinct was sublimated into service for others in the choir, and her sex instinct was re-directed through satisfaction of self-display and through artistic endeavors. Her husband's cooperation added a new compensation for some of the disappointments of her marital life, and she was on the road to satisfactory adjustment and ultimate self-realization.

7) Mrs. M. B. Situation: Woman of fifty. Fear and anxiety neuroses caused by economic worry and the domestic failure



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Y) Mrs. M. B. Situation: Woman of fifty. Fear and anxi-

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of her eldest son. She was very attractive and vivacious. I recommended choir work, and participation in solo parts.

By relating herself to a socially constructive activity she was able to realize for herself the positive projection of her powers in the ministry of music. The expanding awareness of the greater significance of life which this project developed in her gave greater perspective with which to view her own problems. By identification and expression methods, musico-therapy brought to her relief from her fears and anxiety by creating situations in which she experienced the virile qualities of fortitude and self-confidence; she laid claim upon the unlimited supply of quieting assurance and stimulating power which singing expressively, tenderly, and again, boldly, makes available.

8) M. Sch. Situation: Middle-aged man, violinist, son of a distinguished musician and teacher. Out of practice. Owned his father's very valuable music library. Had developed something of an unhappy anxiety that he might be losing his talent, and that the closet filled with music from floor to ceiling held untapped musical experiences which he might never again be able to remold and re-live.

In evenings together, we played for hours, he on his violin, I on the piano. He played every Sunday in the church service, and gradually the relaxation of musical expression, and the regaining of technical facility dismissed his anxiety.

The "Festival Hymn"<sup>1</sup> was inspired by one of these evenings. Thus sharing in a creative venture, M. Sch. gained self-confidence

<sup>1</sup> See Appendix C.



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and pride in achievement.

9) William Denton. Situation: Young man, 24, schizoid type recently attempted suicide. Several previous attempts had likewise been unsuccessful. Plays for girls' dancing classes. Neurotic tendencies due to conflicts regarding certain ethical ideas about relations existing between the sexes.

Work is being done on this case at the time of this writing, so that complete data is not available. He is singing bass in my choir, and enjoys organ concerts which sometimes I render to him alone. He likes the full organ vibrations. He is peculiarly adapted to music-therapy, and though coming from a musical family (his mother was an organist) and having considerable amount of musical talent himself, his musical treatment concerns itself with a re-direction of musical evaluations and interpretations. Choral activity is placing an increasing sense of obligation to society upon him--an attitude which is essential in his case to combat future attempts at suicide.

10) Miss B.A. Situation: Young woman. Very little self-discovery experience. Emotional conflicts over repressed sexual instinct and disappointment in a love affair with a young man whom she has known many years.

By the release method, she is become able to dis-associate her emotions from the repressed sex urge and sublimation in artistic self-expression through music is gradually taking place. Her reactions are already very constructive. (Case still in progress.)



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11) Miss E.W. Situation: Young woman who stammers. Lacks self-confidence, possesses certain ascetic desires. Wants to be a nun. Rebellious nature. Highly excitable disposition.

Organ study, teacher-training for under-privileged children's club work, and choir singing have been suggested and she is partaking of these activities. Musico-therapy (Reference Method) uncovered an experience which occurred to her in the second grade. Her vision is unusually rapid. Not being able to read as fast as she could see the words, her eye would outrun her tongue. The teacher finally resorted to the incredible beating of the child for her inability, and took her outside and put snow down her back. The result was an emotional as well as a physical shock causing her to stammer. This was revealed by the re-establishing of an emotional mood with music which enabled her to recall the incident with which the nervous disorder began. (Case now in progress).

#### e) Experiments with Musicotherapy in Religious Education.

Situation: Differs from that of church choristry situation.

Children and adults met with in this situation are in an educational atmosphere involving teaching worship and facts about religion as contrasted with the work of projecting worship leadership as in the case of the former situation.

This is an important distinction to make, as the fact conditions the minds of those contacted by these experiments making them more amenable to treatment. Children are more at ease in



11) Miss S.W. Situation: Young woman who stammers. Lacks self-confidence, possesses certain aesthetic desires. Wants to be a nun. Rebellious nature. Highly excitable disposition. Organ study, teacher-training for under-privileged children's club work, and choir singing have been suggested and she is partaking of these activities. Music-therapy (Reference Method) uncovered an experience which occurred to her in the second grade. Her vision is unusually rapid. Not being able to read as fast as she could see the words, her eye would outrun her tongue. The teacher finally resorted to the incredible beating of the child for her inability, and took her outside and put snow down her back. The result was an emotional as well as a physical shock causing her to stammer. This was revealed by the re-establishing of an emotional mood with music which enabled her to recall the incident with which the nervous disorder began. (Case now in progress).

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the familiar procedures of the class-room than they are in the mystic atmosphere of the worship room. Adults feel freer to accept and reject what is set before them and are thus enabled to give more careful consideration to facts presented. Young people respond to the purposefulness of preparation of leadership with an eagerness and enthusiasm not witnessed in the formal atmosphere of the "led" devotional meeting. In many ways, therefore, this department of the religious field affords more attractive ground for the performance of musico-therapy than any others in this field. It is much easier to say "listen" or "try it" to people in a class-room having the laboratory or experimental atmosphere than it is to these same people in the sanctuary where their reactions are taken for granted.

1) Children's Festivals of Sacred Music. The public schools in several of our larger cities have recognized the value of city-wide music festivals where thousands of children combine in great mass chorus activity. Some of these values represented in this type of activity include the values of concrete motivation for musical excellence in the school, the thrill of an unequalled musical experience colored by the romance of huge achievement under attractive circumstances, and the pure joy of satisfying the herd instinct through group activity.

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Kansas City, Missouri, steps were taken for the presentation of unique festivals of sacred music by children.

The first of these experiments was conducted in Kansas City Missouri in 1931 through the department of Religious Education for the Kansas City Council of Churches. Approximately three hundred children were selected from the Week Day Schools of Religious Education held in conjunction with the public school system throughout the city. These children ranged in grade from the 4th to the 7th, and met in weekly rehearsal for six weeks preceding the festival. Five sectional rehearsals in various parts of the city were held each week under central supervision of the writer. At the conclusion of the six weeks, they were brought into the mass meeting where they sang in mass chorus the prepared materials. Much interest had been aroused, and the emotional tone of the affair was worked up to a high pitch. The program included "Glorious Things of Thee are Spoken" (Haydn), "Where're ye Walk" (from Semele by Handel), "God, Thy Might Confessing" (Bach), and "Fairest Lord Jesus" (Traditional Silesian).

There were rather far-reaching results obtained whereby musico-therapy was achieved. (1) Three hundred children were given a deepened social consciousness through being charged with the responsibility of representing the entire body of twenty-four hundred people from whom they had been chosen. (2), For six weeks these children were required to concentrate their attention upon the constructive ideas contained in the songs listed above. (3) Character values were developed through their



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projection which will form a background of reference through their entire lives. (4) Participation in this activity caused actual solution of many individual differences in social, economic and personal standings in various communities and sections of the city, making for common heightening of levels of experience through the conscious use of fine musical settings performed with great care and musical expression. (5) Favorable emotions colored the entire experiment making it a constructive factor in the growing personalities of the children taking part.

The second festival of sacred music was performed in the spring of 1932 in Kansas City, Kansas by children of its Week Day Religious Educational system. This second experiment did not differ greatly from the first one, except that it involved approximately twice the number of children selected from a total of over 14,000 people, and that it added two very important features not possible in the first festival: participation by colored children, and the beginning of young people's cooperation in the Religious Educational system of that particular city through introduction of a young people's chorus. The program materials made greater use of hymnody than the previous program. It was thought better to emotionalize and immortalize materials to which the children were more apt to have frequent reference than those which had only the immediate significance of the festival for most of them.

This program consisted of a Choral Prologue based on a transcription of excerpts from the Finale of Beethoven's Ninth

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Symphony, for organ, piano, and young peoples' chorus; the theme hymn, "Joyful, joyful, we adore thee" sung by the children, taken from the symphonic theme, the hymn by St. Francis' of Assisi from the "Canticle to the Sun", "All Creatures of Our God and King", "Fairest Lord Jesus" (this time sung with the lovely descant composed by Charles Reppert in 1929), "Tell Me the Stories of Jesus" and "For the Beauty of the Earth."

In addition to similar results listed in connection with the first festival, one or two others may be listed of importance to musico-therapy: (1) During the singing of "Tell me the stories of Jesus", the entire body of singers had been taught to make a very decided, sudden pause in the closing phrase. One little colored boy was the only person of the entire six-hundred children whose voice rang out alone at this point. I looked over at him and smiled, and the incident knit the group together as nothing else ever could have done. Thus, too, race appreciation and social unity grew out of the event. (2), Children who had never dreamed of a world larger than their own small circle of school mates experienced a relationship with a civic, national, racial, and Christian brotherhood giving their own lives a more important function and a heightened consciousness of the value of personality. They were no longer "like the common herd that goes by on the streets below."<sup>1</sup>

2) The School of Christian Hymnody. Situation: Delegations of people coming from different churches in Greater Kansas City to a school of Christian Hymnody for the express purpose of en-

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Part of each session was devoted to consideration of the positive imagery contained in hymns, treated specifically as a mode of expression rather than impression.

Those attending these sessions devoted twenty hours to consideration of the meaning of the hymnody of Christendom as a means of personal self-expression of aspiration, praise, supplication and inspiration. As a singing body, the group consciousness of persons was directed toward a common purpose around which an emotionalization took place. Experiences common to the group which are vital to normal people were provided: Successful teamwork, formative expression, vicarious service, legitimate self-expression, physical stimulation and adjustment, immortal purposefulness, and the virile qualities which singing correctly produces.

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3) Summer conferences and conventions. Situation: The data observed in this connection were derived from eight different summers spent in studying musical reactions of young people



in camps and institutes in Kansas, Missouri, Wisconsin, and South Dakota.

The sunset hour, placid twilight gatherings by lakeside and around camp-fires, daybreak gatherings on hill-sides, and in church-rooms where the first day's dawn-light filtered in through stained glass provided situations of tremendous moment to the musico-therapist. Here and in day-time classes, every possible constructive affirmation became sanctified and emotionalized in dramatic fashion. Unforgettable experiences on college campus and beach were made enduring and lasting in their impressiveness through music. The simple hymn that was used at such occasions is invaluable for those who attend these situations for the purpose of bringing back into the light of present experience great decisions, drives for higher planes of living, expressions of deeper understanding of truth. It is the privilege of the one charged with the musical leadership for these retreats with young people to formulate great moments of emotional intensity and spiritual reality which shall color the entire future experience of the individuals present. Many a young man or young woman has re-lived his or her mountain-top experiences with nothing more than the recollection of the tune of some song in a critical moment long after he has forgotten faces, words, and places.

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classes per week were held. During the school year there were four meetings of the choir per week.

Group results of this activity are similar to those related in the consideration of the values of the children's festivals of sacred music. We are particularly interested in those children in the situation who required special adjustment or direction. As in the case of the experiments in choristry with personal adjustment problems, many cases presented themselves for treatment among the individuals of the children's group. We have selected five from the many who have been contacted in this way.

(1) Buddy. Situation: Boy, 9 years old. Home condition: Mother divorced and remarried twice. Crowded conditions at home had made Buddy overly curious and morbidly sex-conscious. Without supervision at home, he was permitted to read cheap, degrading magazines purchased for small price at the corner drug store.

A church broadcast was planned designed especially with Buddy in view. Theme: "Beneath the Cross of Jesus". In it the devotional characteristics of Bernard of Clairvaux and Elizabeth C. Clephane were stressed. All of the children were given a prayer to memorize which stressed the ideas that the body is the pane of glass through which we are all to let in the beauty of our shining from within. Affirmation was made of the values of clean hands, hearts, minds, and words. Re-education of emotions regarding sex and morality took place in Buddy through the experiences of frank conversation and singing ideals with which he wanted to identify himself.



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(2) Marilyn. Situation: Girl, 11, boystruck, very cynical and educated to disbelieve in God and truth and spiritual beauty, originating in the unfortunate murder of her father by another woman with whom he has been entangled. Mother, extremely neurotic individual, formerly a public school teacher, but thrown now into careless moral situations. Child had been taught to live for the moment. This girl was exceptionally gifted in expression, but careless and highly reactionary, making her very unhappy and morose at times.

The choir work was one activity which compensated for her disappointing failure to keep up with her grade at school. She ignored the religious note always present in our work in order to keep peace with her own avowed disbelief. Her own initiative had been suppressed by the over-ambition of her mother (which incidentally had pushed her ahead of her normal grade in school). But it had been given new impetus by being given natural opportunities for self-expression without supervision from the mother, a supervision which unfortunately always carried with it a certain fear of failure. She was given a knowledge of her own powers and capacities for unhampered expression: self-discovery; and the creative experiences of originating words and tunes for some of the descriptive music which the children composed in connection with a little play dramatizing the life of "Judas Maccabaeus" in connection with singing the vocal parts from the oratorio of the same name by Handel, helped Marilyn to sublimate some of her pent up sexual energy just beginning to awaken.



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This case should have been carried much farther than what it was possible for me to accomplish in the time I knew Marilyn, but these are the facts so far as musico-therapy is concerned.

(3) Charles. Boy, 9, mentally retarded, two years. Pitiful home environment, terribly conscious of his own short-comings, sometimes giving vent to his emotional conflicts by mischievousness and lack of cooperation. This condition was aggravated by the nagging of a conscientious, but misguided grandmother. He was never seen with his own parents, both of whom worked in the day-time and at night spent their time away from home.

His problem was that of the ungraded child: needing to do something original and do it well worthy of social approbation. Charles and Gene (see below) were invited to my studios to study tone production. They were unusually successful, not to say delighted with the ease with which they were both able to produce lovely high tones "without frowning". Musico-therapy achieved a joyous experience for Charles by helping him to accept the limitations of his situation, and teaching him "if only a potato-- to enjoy being a good potato."<sup>1</sup>

(4) Gene. Boy, 8. From a very poor family. Had grown up with the street corner gang at the drug store which his older brother had served some time in the state's prison for breaking, entering and larceny. Low ideals of society and ethical quality of the state's dealings with its citizens caused Gene much worry. One morning, he came to my studio alone to inquire of me why the state would put a man in jail for four years for assault-

<sup>1</sup>Seabury, David, "Growing Into Life", Chapter 6.



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ing and murdering a girl and then hang him too. It seemed unjust. His brother whom he heroized, was also the victim of this same sort of injustice, because his brother had no part in the theft of which he was accused--"he was just hangin' aroun' when the other guys stole the stuff".

What the choir did for Gene was to develop personal pride in his appearance. He was given a pure white vestment and consecrated in it at a special service. His hair was always combed for him just before he went in to sing. He was encouraged to take part in plays. He was given special charge over the music.

The repeated contacts, and regular habits of thinking constructively through the singing of constructive ideals and affirmations in their emotionally powerful musical settings for two musical years accomplished the development of a personal pride in legitimate achievement and a friendly attitude toward an enlarged social circle. This child was potential material for delinquency. We feel that musico-therapy helped him to make personal and social adjustments that had a prophylactic effect. But Gene will not be delinquent because he has conscious obligations and compulsions of an unconscious character which his love for ideals through junior choir activity will always impose upon him.

(5) Isabel. Girl, 9, Filipino-Scandinavian. From a distressing home situation. The father was cruel, and possessed of several disgusting habits which caused the child much repugnance and embarrassment. The habit of going to sleep while



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one of his little girls lay at his feet tickling his soles with their finger-nails was most repulsive to this finely sensitive nature. Expressions of suppressed hate were not infrequently confided to me. The mother worked in a restaurant behind a steam-table during the day, and left much of the house-work, even the baking to this older child.

The summer choir met five times a week from 8:30 to 9:30 during the summer months. Isabel was given the leading part in a play which stressed the value of being content with such as one has.<sup>1</sup> Her part was one of the longest in the sketch, with long speeches and much opportunity for interpretative action. She mastered the part and on the evening of the performance worked like a polished professional.

The glow of the creative effort put into this summer's activity has held over through many months and Isabel still speaks of her experience with delight. She was given piano lessons, where she learned to find outlet for her emotional tensions. Many a morning she has come to our house to practice her lesson, and with the simple musical selections of a beginner, she found emotional release from obvious tensions.

2. IN THE EDUCATIONAL FIELD. Musico-therapy is indicated wherever there are cases of personality disturbance. This occurs in all levels of social strata. We are more apt to find a need for self-realization and personal integration in the upper planes of our social structure than in the so-called lower classes. Here the situation of dispositional blockages is characteristic

<sup>1</sup>Mackay, Constance d'Arcy, "The Snow Witch"



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of over-privileged children coming from homes dominated (so far as they are concerned) by unintelligent governesses and other hired help. One of the gratifying factors about working with such children is that there is always a larger proportion of chance of something outstanding in results being accomplished. "A good birth-right plus poor environment produces a mediocre result; a bad birth-right plus a poor environment produces a bad result; a bad birth-right plus a good environment produces a mediocre result; and a good birth-right in a good environment produces a splendid result" all other things being equal.<sup>1</sup>

a) Experiments with unusually gifted boys. Situation: A private school for boys, very exclusive. Patronized by prominent families from all over the United States. Head-master, a man of unusual insight and ability; a man who recognized the need for well-grounded development of his proteges through contacts with every phase of education. A boy choir was organized as a musical project in this school. Boys were first selected according to their interest in music, and secondly according to their ability to sing.

For the purposes of our special interest in musico-therapy the situation yielded two classes of boys: (1), Boys who by their complete dependence upon their parents had developed a type of social parasitism that was evidenced by habits of preying upon others. They "held the older generation in contempt for its decadent codes";<sup>2</sup> (2), Boys who had become immature social cynics, morbidly aware that they were in the world to

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The program of musico-therapy made through the emotionalization of ideals and experiences of the social urge toward rightebusiness and a conscious relationship of their powers with the socially good and constructive boys of these two grades capable of free expression of emotions and instincts.

3. IN THE FIELD OF SOCIAL SERVICE. In the broader sense, of the many levels of society, there is none that does not need the ministrations of "social service". Psychiatric social work is developing new techniques for treating social ills more permanent in their results than the work formerly performed. Today, the treatment of symptoms is far less important than formerly, and social and personal adjustment are approached through causations by the social worker makes psychotherapy a vital factor in all social work.

The work which has been described in the pages above could all be classified as case work so far as musico-therapy is concerned. However, the distinction into three fields, the latter being designated "social service" is a reasonable one from the view of the situations developed. Just as the church and the shhool make possibel situations where the musico-therapist meets persons who are grouped according to their educational and religious interests, social service agencies make possible vital contacts with persons in a narrower "social service" setting, on



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the basis of their respective personal needs.

The projection of musico-therapy into this field of human situations is the most recent of experimental work done by the writer. His experiments are therefore somewhat limited, but the results obtained thus far seem to indicate that the direction of efforts expended is right, and justify a more intense and specialized work in the same direction in the future.

a) Experiments with under-privileged children. Situation: Between forty and sixty children from homes served by the Family Welfare Society of Allston, Mass., ranging in grade from second to eighth grades. About one third of these are in the sixth grade; about one fourth in the fourth grade; and the remainder are divided somewhat unevenly between the other grades. We requested children from 9 to 12 years of age. Some of them are advanced and others retarded, which accounts for the enlarged scope of this activity. The group is divided almost half and half boys and girls.

The project for which these people are organized is called the "Allston Expression Club" having for its unifying purpose, musical activity and related activities for self-expression. The club meetings are held in the primary room of the Allston Congregational church on Quint Avenue. No tuitions, fees, or collections are taken in this group, the church very generously promoting the project with its cooperation, and the Family Welfare Society assisting in the personnel work needed to keep it



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The children convene at 9 o'clock on Saturday mornings for two hours. Two other helpers assist in the conduct of the work. One is a school teacher, and the other a teacher-pianist. Seating is arranged at square tables in a horseshoe form about the room with an open space in the center.

Activities. The first morning the children met, each person was given a large manila envelope, a piece of  $8\frac{1}{2} \times 11$  white paper and a lead pencil. The pianist was playing "Marching with the Heroes" informally while they assembled and materials were being passed. The children were then asked to pretend that they were great orchestra leaders, and with large sweeping motions to make motions which would direct the piece being played on the piano. Various patterns were suggested by the children. One or two were drawn on the board, and reasons for making a three-sided figure, or a four-sided figure were stated. Finally, one definite figure was agreed upon by the group as being most fitted to describe the rhythm of the piece of music. Every one tried it. Children who were able to do it immediately were recognized, also those who were slow or found coordinated movements difficult were quietly noted, and watched for further reactions. Then a game suggested itself. The tables were directed to number from one to four at each table. Number ones were to place the arm and hand on the table on the first count of the song. Number twos were to drop their hand on the first one, on the second beat; number threes on the third beat, and number fours on the fourth



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beat. This was continued long enough to identify people having special difficulties.

The work for this group follows an outline of (1) Rhythmics (2), Vocalization, (3), Dramatization, (4), Appreciation and (5), Creativity.

The vocalization was induced by humming the tune that had been used to the rhythmic game. One boy who seemed better in his leading than the others was asked to come to the front and lead the group of "instruments". The voice was an "instrument".

Creativity was also begun on this first organization session. The papers were folded in half and exact key-board charts were then begun so that all might learn to make music at the piano. The first tunes were made of the first and second notes of the scale. Thus, "1-1-1-2/2-1-1" proved to be the most popular arrangement of a tune based on these two scale degrees. Words about the clock or associations of the different times of day and night were then composed by the children and set to the tune.

On another Saturday, the creativity work was the building of a bottle organ by stringing up various kinds of bottles to arrange the further playing of tunes. Dramatization of the "Volga Boatmen's Song" was introduced by a group of the sixth grade girls with words of their own making. The group is divided into three sections for this project. One little girl had trouble in coordinating her movements with the other girls. On the next Saturday, special attention was given to this girl in another game--"telegraphing the tune"--and some improvement



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in sense of rhythm was noted.

A few of the other children in the girls' group thought the dramatization was merely funny, and giggled so much that they were unable to enter into the spirit of the occasion. These same girls were tried out then with a boy's group with better success.

A victrola has been added to our equipment and will be used to develop the appreciation section of our work.

That the project has been interesting to the children is proved by the fact that it has been attended by more children each succeeding week.

Having been in existence only a few weeks, the data are meager, and difficult to evaluate. This project is still in the "diagnosis" stage of activity and therefore, not ready to be judged for its therapeutic values. So far, we have been able to separate the less apt persons from the more apt ones; we have instituted certain types of activity upon which we shall be able to build as the club progresses; we have had the happy pleasure of observing fifty underprivileged boys and girls occupied constructively instead of running loose in the streets.

b) Experiments with adults. Situation: CCC Camp for Veterans Company # 394, 1st Corps Area, Milton, Mass. The writer has been in the position of instructor of music in the educational department of the Emergency Relief Administration at this camp for five months, going to it four evenings each week. The camp is poorly equipped for any sort of musical activity. A very bad piano was placed in the officer's headquarters and another



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piano in the recreation hall, though somewhat better in that most of the notes played and the pitch was more or less uniformly a half-step below international pitch, so situated that it was difficult to obtain its use without interfering with the interests of those who wanted to listen to the radio which is kept going full blast in all the leisure time.

There was no musical material whatsoever except a few pieces of women's quartet music which someone left in the piano bench on some occasion.

The condition of these men was pitiable in the extreme. The only requirement for admission to a veteran's camp is that one must have had an honorable discharge from the U. S. Army or Navy or Marine Corps. Most of them have had overseas service in the World War. All but one or two are over forty years of age, and nearly everyone has been out of employment for varying periods from six months to two years. Many of these veterans have families in Newark, New York, Boston, and other places in the New England states. Professionally, they represent a large variety of callings, the largest number being engaged in manual labor both skilled and unskilled. A few restaurant men, some merchants, and still others interested in mechanical trades.

On intelligence, they range from low morons to superior intelligence. From the view of disease, they represent every possible degree of psychoneurosis. In their waking hours they wear morbid expressions and lack any desire to continue sustained activity of any sort over any great period of time.



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Some are happy-go-lucky individuals who never seem to worry about anything, while others scowl and frown constantly. Little attempt to appeal to the finer qualities of men's nature had been made prior to the enrollment at the camp. Even then the men were entertained in crude fashion by weekly vaudeville shows, many times disgustingly vulgar, appealing to baser physical passions with the result of a deepening of morbid complexes based on their own repressed sexuality. But withal, this was so decided an improvement over their former situations that it is difficult to imagine what that former situation must have been like. An educational program was instituted by a progressive man experienced in social work with such men. For some time its activities were built around "what the men want", and the analysis of what men want was not productive of a great change from the established program.

Into the chaotic moral tone of this situation, into the inharmony and noise of slovenly, uncouth, roughness, the educational advisor brought four young men as instructors of arts, crafts, and forestry. A dramatic club was organized. An armistice program of fine dramatic interpretation was prepared by some twenty or thirty persons. Responsibility for details was placed upon the men who rose to the situation in splendid fashion. The captain himself was included in the show, and it was a "natural". Some landscape gardening was instituted. Leather-working was begun. Lectures in forestry were delivered. A class in radio-engineering and another in sign painting were started. The experiments which deal with situations relative to this thesis



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took place. Today, this camp has the highest rating in the 1st Corps Area, and is a model station for training other camp workers. While conditions are far from ideal, they are greatly improved. Definite attempts to appeal to orderliness and decency and respectability have been made. The walls of the mess hall and the recreation hall and officers' headquarters have been re-decorated and inscribed by the sign-painting class with silhouetted subjects of various man-interests; the insignia of various battalions represented by the members of the camp have been painted in the mess hall. Leather pocket-books, belts, brief-cases, have been made and displayed with much pride, by their owners. A bulletin board carries announcements of the day. A pool table and a billiard table have been procured and inter-barracks contests have created much enthusiasm.

At a nearby community center, the men were given opportunity to put on minstrel shows and musical reviews. These shows were followed by a dance. Movies were shown weekly. The difference in mental attitude was quite noticeable from the very outset of this type of experimentation by wide awake educational advisors and directors.

Experiments in musico-therapy. The constant blaze of noise from indiscriminate use of the radio, which usually ran from morning till night was toned down. Selection of certain programs was made, and a better ration of music was heard. Just before the vaudeville performances is the time when the largest number of men are assembled together in any one spot



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in a situation of any value to musico-therapy. They crowd into the recreation hall thirty and forty minutes before the performance is scheduled to begin in order to hold their seats. During this period the men were given to hearing the radio indiscriminately blaring its advertizing propaganda and horror notices called "news-flashes". It took a good bit of nerve the first time, but I went over and pulled the cord that turned off the radio about thirty minutes before the vaudeville program was to begin. A deathly stillness reigned for a moment as all eyes turned on me to see what I was about to do. Without announcement, I went to the piano and started quietly to playing some harmony songs and some war songs. One or two men came near the piano to look over my shoulder at some music. A few more began to hum the tunes. Then I stopped and made a simple request for numbers they might like to hear. A half-dozen requests were offered. They sang. The psychological effects of this experiment were electrical. Instead of sitting in characteristic pose, with heads hanging down, and expression set, neither looking to right or left as do men in prisons and in wards of hospitals for the insane, the song gripped their imaginations. Musically, the effect could bear improvement, but spiritually, there was nothing lacking. I noted that it did not take the first two acts of the show but before some enthusiasm was aroused in the audience and attention quickened on nights when the show was preceded by a community sing.

Early in my work in the camp, a celebration of Christmas



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was arranged in the form of a mimeographed community song sheet. A set of chimes was hung in the door-way. But the community sing was a complete failure, because it reflected the atmosphere of disintegrated personality and the general feeling of physical and mental disorder which prevailed.

This fact proves and illustrates an important principle: Group singing emotionalizes an environment, either good or bad. Let us contrast the early failure of community singing with the experience of recent character. So many things had been done to amuse these men by way of entertainment, that it seemed wise to make every possible effort to remove the enervating effects of amusement and in their place to develop activities calling forth the creative activity of the men themselves. Two reels of films were presented by the General Electric Company on the subject of the manufacture of electric transformers. The men were seated for viewing the show, the camera started to click, when suddenly everything was interrupted. The educational advisor, a tall, middle-aged Englishman, arose and briefly but in a manner that gave everybody no doubt in the least that he meant what he said, "Mr. P. (one of the men in the camp) will now give a talk on the General Electric Company." The speaker arose and made a few remarks in a broken, hesitating manner, but the crowd of men listened to him. Some said, "I didn't think he had it in him." The picture then proceeded. Being a silent film, music was played on the piano. I chose familiar old waltzes and songs of the nineties popular about the year 1900,



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and played them very quietly. While the operator changed reels, the lights were turned on again, and the advisor announced that Mr. K. who is the teacher of radio engineering would explain a few facts about transformers. This he did, and no audience ever gave more rapt attention. A soft whistling came from the crowd as one or two men followed the softly played tune, "Bicycle Built For Two". Rhythmic expression in the light tapping of feet, and a gentle swaying motion showed that the music was having its subtle effects.

Psychologically, the restfulness promoted an atmosphere of mental quiet and receptivity. The men were being given normal experiences of educational growth, a condition which they themselves had lost sight of, but were thrilled with as it wholesome expanding working out in practice took place.

Individual attainments in music are also notable features of this program. Private instruction in music: voice, piano, guitar, ukulele, harmonica, banjo, violin, mandolin, and composition constitute the curriculum. One singer is so terrible that it is necessary for me to accompany him to a nearby field to conduct the lesson where the only reprimand for mistakes is the breathlessness of the stars and the simple admonitions of the teacher. But this very bad singer is encouraged to habits of cleanliness and neatness and cheerfulness by the prospect of trying out on amateur night at one of the neighboring towns. In his own way, he will not be so bad, either. Another man, shell-shocked soldier of the World War, a Lithuanian mechanic, studied



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most eagerly and systematically on setting words of fine poetic release to music of his own. He learned to write notes on the staff in proper time value and representing the exact pitch of the tune patterns which he was building. He submitted several unique, but quite logical tunes with words in his native tongue which he translated into ideas about the love of men for each other and the optimism of the coming spring days.

The preparation of the minstrel show gave a rare opportunity to create emotionalization of positive habits of thought. Instead of selecting cheap jazz tunes, the music which was purchased for the minstrel was carefully chosen for its optimistic affirmation. "Hits" from prominent musical comedies and screen shows were used such as "The Open Road" from "Melody In Spring", "Over My Shoulder" from "Evergreen," "An Earful of Music", "One Alone" and other numbers of similar quality. For five weeks the members of the cast rehearsed these songs, memorizing them, and singing them in unison. Here was a vocabulary for demonstrating prosperity and health and goodness and love and life lived at a comparative level of fullness, and its use is a factor in music-therapy for otherwise defeated and beaten men.

c) Experiments in compulsory situations. The two situations described in the preceding paragraphs were of the nature of voluntary group situations. Time has not permitted the development of proper experiments with people in compulsory situations. The writer has performed such case work of the ordinary variety as a volunteer visitor for the state parole board for boys, and



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the possibilities of musico-therapy in their cases is more than a theory.

These boys cannot be brought into social groups themselves, groups which would by the very character of membership stress the things that should not be emphasized. There are two ways of administering musico-therapy to them, however, without such deleterious effects: private interview situations, and situations where individuals may adopt social consciousness of normal social groups instead of the abnormal consciousness of their own gangs. To the first end, an organization with proper technical and equipment facilities had to be formed. The Boston Musical Guild was formed with this in view. This is an organization of teachers of reputable standing in the musical profession representing every branch of musical institution. They are contracted to give musical instruction on a weekly term basis, regardless of the number of interviews necessary in a given week. As many interviews as the pupil can prepare for will be given without additional charge. Standard teaching of music from a therapeutic value viewpoint at a minimum cost is made available to such persons as the paroled boy, the problem child, and the institutional inmate. All work is carefully supervised by the writer as the director of the Guild. This establishment operating in the buildings of the Boston University College of Music will provide a means of practical application of the principles of musico-therapy in the private interview situation in the future.

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of these individuals into other group situations of a voluntary character such as the Allston Expression Club. If their efforts here prove satisfactory, then they may be "promoted" into a young peoples' group where the situation demands more of the individual. Handling this type of case in a group of boys from a state institution outside the walls of the institution might be possible, providing it did not create a destructional force rather than a constructive agency. The organization of an "Achievements Club" made of the boys whose parole experience seemed to warrant a bit more freedom through mutual help in making the adjustment to natural social situations is suggested as a direct means of creating a voluntary situation for boys more or less under the constraining influence of the parole department. Such an organization might provide self-governmental force with good citizenship as a central unifying purpose for the organization. Membership in the organization would be on the basis of good behaviour and constructive achievements. It would be purely voluntary, and would be designed to salvage boys who had "been away". In such a situation as this, musico-therapy could be maintained as a definite approach to the psychological problems of these boys, to say nothing of making an approach to spiritual and personal needs.

As we look toward future developments in this type of situation, we are led to believe that the establishing of a musico-therapy for these boys before they are placed on parole in the community would be a means of developing their personalities



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How important that these people of all the cases met should have the health-producing, socializing influence of musico-therapy! What a valuable and un-resented contact could be maintained during the parole period following commitment through musico-therapy in the semi-voluntary or voluntary or private interview situation through the existing organizations mentioned in the preceding pages!



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## PART FIVE

## SUMMARIES AND CONCLUSIONS

Thus the story of musico-therapy is begun. The story is far from complete. Every day of research and experimentation will add new chapters and new data to its fascinating approach to human problems. It is only in its embryonic stage. The musico-therapist will have to be a pioneer, one who is capable of sensing the thrill of new conquests.

Musico-therapy is one of the psychological means at the disposal of psychotherapy wherein the fulfillment of personality needs is made through musical organization, participation and activities directly related to music. It seeks to make possible personality integration and the salvation of humanity by means of its formative influence in the case of normally growing persons, and by its reference to specific instances and events, and emotional comparisons in the situation of those who have suffered disease and shock of organic, functional, or moral nature. It definitely goes about to free emotional energy from objects and ideas comprising repressed complexes, to identify this energy once released with personal and social ideals that will motivate the will of the conscious group and the growing individual. It tries to give to men an expressional channel whereby normal, wholesome experiences may be shared, instinctive powers sublimated, and human hungers legitimately satisfied. Musico-therapy tends toward scientific method in following the procedure of modern social work in the four steps of diagnosis, prognosis, therapeusis, and



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prophylaxis. In actual practice it joins hands with drama, literature of all forms, handicrafts, art as expressed in stained glass, wood-carving, painting, sculpture and architecture. Its appeal is always constructive, creative, purposeful to the single end of human happiness through the avenue of self-realization.

In presenting the conclusions which this study points to, again, we are reminded that "the story is only begun". What we hold to be true this day may be vitally changed tomorrow. But is this not the situation in every field of investigation which is approached with the open-mindedness that claims for those convictions which evolve from research and experimentation no finality. It hardly seems worth while to formulate these convictions for fear they may be misunderstood or mistaken for "last words" instead of "first words". Then too, there is always the danger of the deadening influence of crystallization. If what is outlined here in the form of conclusions might be regarded as a few temporary mile-posts which will be soon passed, if the beginnings of this groping for a firm footing may not lose its plasticity, then conclusions are in order.

1) Musico-therapy will be a possibility in every situation where music may be used. However, its use as a handmaid of psychotherapy will intensify its value.

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3) When compared with pure music in presentation, musico-therapy demands the highest and finest musical skill that may be obtained. Its leaders may not function successfully short of perfection on the side of musicianship and technique.

4) When thought of from the side of professional application, its workmen may not suffer by comparison with the best ideals and standards of excellence as seen in the fields of medicine, religion, education, and social service.

5) Musical activity is not musico-therapy. The very same materials outlined in this study might cause the disintegration of personality, becoming a contributing factor in disease, that musico-therapy aims to prevent and cure. Then, musico-therapy is achieved only when music is used purposefully in the achievement of the ends which we have pointed out.

6) In looking at musico-therapy from its professional possibility, one recognizes several factors: (1), It possesses qualities that challenge the utmost capacities, requiring highly trained leaders and specialized experience; (2), It fosters in the achievement of its goals that freedom which society demands for its members in the pursuit of liberty and happiness; (3), While it is a new approach to problems of disturbed personality, it will not prove to be so extreme as to be out of place or illogical in its relation to other religious, educational, or social work procedure; (4), Preparation for work in this field must include (a) general education, such as liberal arts, with majors in psychology and literature during the first two years,



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and in music the next two years, (b), graduate work in the field of service selected, religion, education, or social service, (c), special training in musico-therapy, its technique and application in the special field.

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## APPENDIX A PART SIX and Measurements.

1. Group Analysis ADDENDA AND BIBLIOGRAPHY group situations for Music-therapy. Group consciousness, membership limitations, and key attitudes.
2. PERSONAL RESEARCH CHARTS--for individual diagnosis.

a) Preliminary information

3. PERSONAL CHART APPENDIX A. --for recording progress of clients.

a) TESTS AND MEASUREMENTS

b) Behaviour Patterns

c) Special Abilities

d) Emotions APPENDIX B.

e) Pathology

f) Personal MATERIALS

g) Reference Method

1) Chronological reference chart

2) APPENDIX C. reference chart

h) Release Method

1) ORIGINAL COMPOSITIONS  
AND

2) Express ARRANGEMENTS

4. TABULATION OF EXPERIENCE TYPES

5. CHORISTRY QUALIFICATION TESTS

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PART XIX

ADDENDA AND BIBLIOGRAPHY

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TESTS AND MEASUREMENTS

APPENDIX B.

MATERIALS

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### 2. MEMBERS F) Formulative-Adoption Method

g) Reference Method

1) Chronological reference chart

2) Emotional reference chart

h) Release Method

i) Identification Method

j) Expression Method

### 4. TABULATION OF EXPERIENCE TYPES

### 5. CHORISTRY QUALIFICATION TESTS

How is organization financed? (a) Tuition  
(b) Voluntary Contribution  
(c) Endowment  
(d) Public Funds

Typical Characteristics:  
Names of typical or distinctive members



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## 1. GROUP ANALYSIS CHART

For describing group situations for Musico-therapy.

### 1. GROUP CONSCIOUSNESS.

Name of organization  
 Place of meeting  
 Number of meetings per month (a) Regular (b) Called  
 Are meetings conducted formally Informally  
 Is group situation voluntary Involuntary  
 Field of functioning: Religious Educational Soc.Ser

Is organization sponsored by any institution or private interest

Does it have constitution and by-laws

Purpose of organization

Is there a common group motivation, or unifying interest?  
 (describe)

How does it give opportunity for personal enthusiasms?

### 2. MEMBERSHIP LIMITATIONS

Total number of active members  
 Function and names of officers and leaders

Qualifications of membership

Sex Age limits Special abilities or disabilities  
 (a) physical  
 (b) Intellectual  
 (c) Spiritual  
 (d) Social

How is membership obtained? (a) Volition  
 (b) Nature  
 (c) Compulsion  
 (d) Petition

How is organization financed? (a) tuition  
 (b) Voluntary Contribution  
 (c) Endowment  
 (d) Public funds

Typical Characteristics:

Names of typical or distinctive members



# 1. GROUP ANALYSIS CHART

For describing group situations for music-therapy.

## 1. GROUP CONSCIOUSNESS

Name of organization

Place of meeting

Number of meetings per month (a) Regular (b) Called

Are meetings conducted formally Informally

Is group situation voluntary Involuntary

Field of functioning: Religious Educational Soc. Ser

Is organization sponsored by any institution or private interest

Does it have constitution and by-laws

Purpose of organization

Is there a common group motivation, or unifying interest? (describe)

How does it give opportunity for personal enthusiasm?

## 2. MEMBERSHIP LIMITATIONS

Total number of active members

Function and names of officers and leaders

Qualifications of membership

Sex

Age limits

Special abilities or dis-

abilities (a) physical

(b) Intellectual

(c) Spiritual

(d) Social

How is membership obtained? (a) Volition

(b) Nature

(c) Compulsion

(d) Petition

How is organization financed? (a) tuition

(b) Voluntary Contribution

(c) Endowment

(d) Public Funds

Typical Characteristics:

Names of typical or distinctive members



What are their peculiar traits or characteristics?

### 3. KEY ATTITUDES

Does organization recognize any code or standards of behaviour?

Does group hold to any tradition?

Does it recognize authority? (describe)

Is there any corporate sense of relationship

(a) To society

(b) To achievements

Is there any corporate sense of responsibility

(a) For members

(b) For group activity

(c) For character

(d) For maintaining codes and standards or traditions

Does the nature of organization permit or forbid the development of tradition of a positive sort?

Does the group as a group place a taboo on any subject or rule out specific forms of behaviour or conduct? (describe)

Are these taboos violated by common consent, or are they honored?

Is there any recognition of members given for observing the organizations's standards or ideals?

In what form is group approval manifested?

How is violation of taboos or failure to observe group standards punished?

### Environment

Home: Number of persons and relation  
Condition of home

Community: Neighborhood  
Constructive Agencies  
Unwholesome conditions

Social life: Relation to groups

Other conditioning factors in social environment:



What are their peculiar traits or characteristics?

### 3. KEY ATTITUDES

Does organization recognize any code or standards of behavior?  
Does group hold to any tradition?  
Does it recognize authority? (describe)

Is there any corporate sense of relationship  
(a) To society  
(b) To achievements

Is there any corporate sense of responsibility  
(a) For members  
(b) For group activity

(c) For character  
(d) For maintaining codes and standards or traditions

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Is there any recognition of members given for observing the organization's standards or ideals?

In what form is group approval manifested?

How is violation of taboos or failure to observe group standards punished?



2. PERSONAL RESEARCH CHARTS--for individual diagnosis  
 a) PRELIMINARY INFORMATION...

Name Age Grade or  
Occupation

Address

Street City State

Religious preference

Church Affiliation

Relation to musico therapeutical situation

Field	Type of situation (Group or Priv. Intrv)	Description (Vol. or Comp.)
-------	---	--------------------------------

Hereditary Factors

Nationality	Race
Mother	Living? Nationality
Father	Living? Nationality

Nervous Temperament

Quiet, passive

Phlegmatic

Well-balanced

High strung

Easily excitable

Constitutional Makeup

Physical condition (based on report of  
Physical Examination)

Psychic components:

Mental Age	Intelligence Quotient
School Grading and classification	
Personality Type	

Stage of Development (underscore)

Infancy, Latency, Puberty, Early adolescence,  
Late adolescence, Maturity

Environment

Home: Number of persons and relation  
Condition of home

Community: Neighborhood  
Constructive Agencies  
Unwholesome conditions

Social life: Relation to groups

Other conditioning factors in social environment:



S. PERSONAL RESEARCH CHARTS--for individual diagnosis  
a) PRELIMINARY INFORMATION...

Name	Age	Grade or Occupation
Address		
Street	City	State
Religious preference		
Church Affiliation		
Relation to music therapeutic situation		
Field	Type of situation	Description
(Group or Priv. Intrv)	(Vol. or Comp.)	
Hereditary Factors		
Nationality	Race	
Mother	Living?	Nationality
Father	Living?	Nationality
Nervous Temperament		
Guilt, passive		
Phlegmatic		
Well-balanced		
High strung		
Easily excitable		
Constitutional Makeup		
Physical condition		
(based on report of Physical Examination)		
Psychic components:		
Mental Age		
Intelligence Quotient		
School Grading and classification		
Personality Type		
Stage of Development (underscore)		
Infancy, Latency, Puberty, Early adolescence, Late adolescence, Maturity		
Environment		
Home: Number of persons and relation		
Condition of home		
Community: Neighborhood		
Constructive Agencies		
Unwholesome conditions		
Social life: Relation to groups		
Other conditioning factors in social environment:		



Social Case Record (Note contacts with agencies as provided by Social Service Index, and give reference to specific report or record in detail elsewhere)

Visual Memory

Auditory Memory

Economic Factors

Occupation at present

Previous occupations

Responsiveness

Motor efficiency

Speed in Fitness for specific job, industrial relation, or profession

SPECIAL ABILITIES

Capacity for industrial efficiency

Manual

Mechanical

Artistic Handicaps

Musical (general)

Executive (leadership)

Creativity

Initiative Relation to state and community

Speaking Self-supporting

Writing Family Welfare

Rhythmical E R A

Vocalization

Dramatization

Appreciation

Originality

EMOTIONAL CHARACTERISTICS

Fear

Hate

Jealousy

Reck

Anger

Aspiration

Pride

Joy

Pleasure

Love

Instinctive



Social Case Record (Note contacts with agencies as provided by Social Service Index, and give reference to specific report or record in detail elsewhere)

Economic Factors  
Occupation at present  
Previous occupations

Fitness for specific job, industrial relation,  
or profession

Capacity for industrial efficiency

Handicaps

Relation to state and community  
Self-supporting  
Family Welfare  
S R A











## e) PATHOLOGY

## 1) Type of disease

Functional

Organic

Moral

## 2) Symptoms

## 3) Habits

4) Re-interpretation of Symptoms in terms of  
Compensations

Repressed Complexes

## 5) Formulation of the Conflict

6) "Working Through" the conflict by Musico-therapy...  
(here indicate the progress of the case in brief  
showing specific pages where original records were made)



6) PATHOLOGY

- 1) Type of disease  
Functional  
Organic  
Moral
- 2) Symptoms

3) Habits

- 4) Re-interpretation of symptoms in terms of  
Compensations

Repressed Complexes

5) Formulation of the Conflict

- 6) "Working Through" the conflict by Psycho-therapy...  
(here indicate the progress of the case in brief  
showing specific pages where original records were made)











## g) REFERENCE METHOD (1) Chronological Reference chart.

General Aim: Re-interpretation of Symptoms

Formulation of Conflicts

Musical Materials	Remarks							
	Infancy	Puberty	Late Adol			Contemporary		
<b>Popular Music</b>								
1. Exuberance, intoxication								
2.								
3. Piety, religious devotion								
4.								
5. Sweetness, loveliness, charm								
6.								
7. Humor, playfulness, whimsicality								
8.								
9. Reflectiveness, seriousness								
10.								
<b>Sacred Music</b>								
1. Sadness, longing, mournfulness								
2.								
3. Erotic passion								
4.								
5. Harshness, hardness, cruelty								
<b>Miscellaneous</b>								
1. Tranquility, serenity, splendor								
2. Gentleness, mildness								
3.								
4. Weakness, feebleness								
5.								
6. Fanaticism, fury								
7.								
8. Joy, festivity								
<b>Comments:</b>								
16. Despair, frenzied melancholy								
17. Majesty, grandeur								
18. Mysticism, contemplation								
19. Revolution, agitation								
20. Love, tenderness								



8) REFERENCE METHOD (1) Chronological Reference chart.  
 General Aim: Re-interpretation of Symptoms  
 Formulation of Conflicts

Musical Materials				Remarks
Popular Music				
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
Sacred Music				
1				
2				
3				
4				
5				
Miscellaneous				
1				
2				
3				
4				
5				
6				
7				
8				
Comments:				



## g) REFERENCE METHOD (2) Emotional Reference Chart

General Aim: Understand and describe Emotional Patterns  
for re-interpreting symptoms and formulating conflicts

Emotional Quality Suggested	Musical Number							
	1	2	3	4	5	6	7	8
1. Exhuberance, intoxication								
2. Piety, religious devotion								
3. Sweetness, loveliness, charm								
4. Humor, playfulness, whimsicality								
5. Reflectiveness, seriousness								
6. Patriotism								
7. Sadness, longing, mournfulness								
8. Erotic passion								
9. Harshness, hardness, cruelty								
10. Tranquillity, serenity, calmness								
11. Gentleness, mildness								
12. Weakness, feebleness								
13. Fanaticism, fury								
14. Joy, festival								
15. Death								
16. Despair, frenzied melancholy								
17. Majesty, grandeur								
18. Mysticism, contemplation								
19. Revolution, agitation								
20. Love, tenderness								







h) RELEASE METHOD: General Aim...Dis-association

Musical Materials	Remarks
1 Popular Music   	   
2 Sacred Music   	   
3 Miscellaneous Music   	   
4 Instrumental Music Orig (by not for client)  	   
Comments:  	  



n) RELEASE METHOD: General Aim...Dis-association

Musical Materials		Remarks
1 Popular Music		
2 Sacred Music		
3 Miscellaneous Music		
4 Instrumental Music (by not for client)		
Comments:		



i) IDENTIFICATION METHOD: General Aim...Re-association

Ideals, objects, ideas needed by client around which to reassociate emotions:

1) \_\_\_\_\_ 2) \_\_\_\_\_ 3) \_\_\_\_\_

Musical Materials	Achievements
Popular Music	Remarks
Popular Music	
Sacred Music	
Sacred Music	
Instrumental Music	
Instrumental Music	
Mood Music	
Original Compositions	
Original Compositions	
Dramatization and Appreciation	
Dramatization and Appreciation	
Miscellaneous	
Miscellaneous	



1) IDENTIFICATION METHOD: General Aim... Re-association  
Ideals, objects, ideas needed by client around which to  
reassociate emotions:  
1) \_\_\_\_\_  
2) \_\_\_\_\_

Achievements	Musical Materials
	Popular Music
	Sacred Music
	Instrumental Music
	Mood Music
	Original Compositions
	Dramatization and Appreciation
	Miscellaneous



## j) EXPRESSION METHOD: General Aim: Sublimation

Instincts needing sublimating:

Instinct	To be sublimated to

Musical Materials	Remarks
Popular Music	
Sacred Music	
Instrumental Music	
Handicrafts	
Original Compositions	
Choral Music	
Dramatization, Pageantry	
Miscellaneous	



1) EXPRESSION METHOD: General Aim: Sublimation

Instincts needing sublimating:

Instinct	To be sublimated to

Musical Materials	Remarks
Popular Music	
Sacred Music	
Instrumental Music	
Handicrafts	
Original Compositions	
Choral Music	
Dramatization, Pantomime	
Miscellaneous	



#### 4. TABULATION OF EXPERIENCE TYPES

The following list of experiences are types which the practice of Musico-therapy seeks to bring about in its effort to help people to live normally.

1. Experience of SUCCESSFUL TEAMWORK with others.
  - a) Sense of group success in musical achievement
  - b) Sense of Personal Success in musical achievement
2. Experience of FORMATIVE EXPRESSION
  - a) Positive affirmation of truth
  - b) Constructive identifications with positive imagery
  - c) Wholesome emotional stimulation
3. Experience of VICARIOUS SERVICE
  - a) Ministry of self for others
  - b) Projection of newly acquired powers for social good.
4. Experience of NORMALCY in legitimate expressions
  - a) Group consent to activity--recognition of mores
  - b) Healthy mental and emotional expression
5. Experience of PHYSICAL HEALTH
  - a) Stimulated glandular activity
  - b) Established normal circulatory reactions
  - c) Encouraged respiratory adjustment
  - d) Regulated pulse
6. Experience of VIRILE QUALITIES through pure musical expression
  - a) Fortitude--fortissimos and sforzandos
  - b) Reserve Power--sustained breath
  - c) Tenderness--sentiment in interpretation, manner of singing
  - d) Poise--musical performance before others, commanding and holding an audience
  - e) Self-confidence--understanding of and belief in one's capacities as without limitation
  - f) Self-control--engineering feat of building climaxes without anticipating them
7. Experience of IMMORTAL PURPOSEFULNESS
  - a) Social urge toward rightness
  - b) Conscious relationship with the socially good, and the constructive
  - c) Conscious relationship with God--sense of sharing in the plan of the Infinite Eternal One.



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## 5. CHORISTRY QUALIFICATION TEST FORMS

Name \_\_\_\_\_ 193 No. \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

Church \_\_\_\_\_

## SUPERVISOR'S RECORD

## CHORISTRY QUALIFICATIONS

Part	Pitch	Mem-	Breath	Breath-	Sight	Dict'n	Rhyt'm	Tone	Constr	Vol.	Av'r'ge
	Hi Lo	ory	Contr'l	iness	Read'g			Color	Tmprm		

Musical Experience \_\_\_\_\_

Professional Training \_\_\_\_\_

Remarks: \_\_\_\_\_

Supervisor of Church Music

EXPLANATION OF GRADING: 1, above ordinary; 2, ordinary; 3, below ordinary, requiring special help; (+), positive; (-), negative when used alone. 2+ means below 2; 2- means above 2. Ability to read by notation, (N); by position, (P). Persons averaging 2+, doubtful; 3, not eligible.

Name \_\_\_\_\_ 193 No. \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

Church \_\_\_\_\_

## SUPERVISOR'S RECORD

## CHORISTRY QUALIFICATIONS

Part	Pitch	Mem-	Breath	Breath-	Sight	Dict'n	Rhyt'm	Tone	Constr	Vol.	Av'r'ge
	Hi Lo	ory	Contr'l	iness	Read'g			Color	Tmprm		

Musical Experience \_\_\_\_\_

Professional Training \_\_\_\_\_

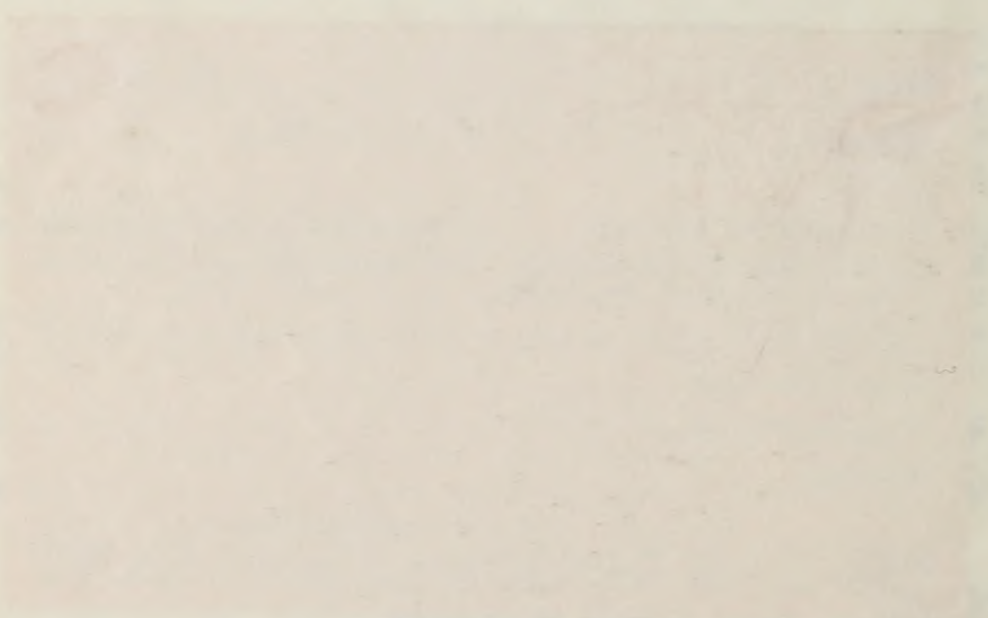
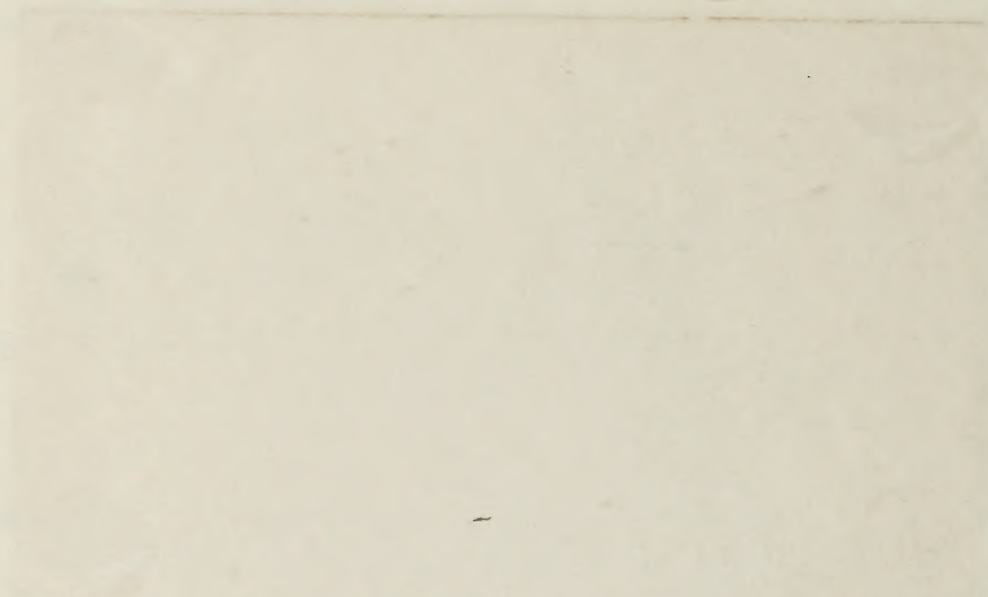
Remarks: \_\_\_\_\_

Supervisor of Church Music

EXPLANATION OF GRADING: 1, above ordinary; 2, ordinary; 3, below ordinary, requiring special help; (+), positive; (-), negative when used alone. 2+ means below 2; 2- means above 2. Ability to read by notation, (N); by position, (P). Persons averaging 2+, doubtful; 3, not eligible.



2. CHEMISTRY QUALIFICATION TEST FORMS



1. The purpose of this test is to determine the chemical composition of the sample. The test is performed by measuring the amount of each element present in the sample. The results are then compared to the known values for each element. This test is used to identify the sample and to determine its purity.



# APPENDIX B: Materials

## 1. Organ Music

## 2. Hymnody, Poetry and Literature

## 3. Anthems

a) Anthems of Comfort

b) Anthems of Trust

c) Anthems of Thanksgiving

d) Anthems of Petition

e) Anthems of Praise

## 4. Materials for Monotones

## 5. Graded Musical Materials for Religious Education

First to Eighth Grades, October to April, inclusive.

## 6. VCC Song Preferences

a) War Songs

b) Harmony Songs

c) Ballads

d) Rhythm Songs

## 7. Fifty-five Years' Minstrelsy

Ten notable songs for each year from 1880-1935.

Andante Religious

Grand Triumphant Chorus

Postlude in F

Pomp and Circumstance

Fantasia in G

Grand Chorus in G

March of the Priests

Toccata (Suite Gothique)

Grand Chorus in A

Piece Heroique

Song's I

Sonatas (I-V)

Symphonies (I-IX)

Alexander Guilmant

Saint Sacre

Tchaikovsky arr. Sheckley

Dethier

Satie

Traditional

Lacour

Reinmann

d'Smyr

Detlefsen

Halling

Saint-Sacre

Dittrich

Ketelby

Liszt

Bibi

Ballins

Edwina Barbour

Warg-Alert

Wendelssohn

Fachmannoff

Barnes

Lacour

Willy

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

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Wagner

Wagner

Wagner

Wagner

Wagner

Wagner

Wagner



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4. Materials for Monophones
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First to Fifth Grades, October to April, inclusive.
6. VOC Song References
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  - b) Harmony Songs
  - c) Ballads
  - d) Rhythm Songs
7. Fifty-five Years' Ministry
 

Ten notable songs for each year from 1880-1935.



## 1. ORGAN MUSIC

Cantabile	Alexander Guilmant
Benedictione	Saint Saens
Andante Cantabile (5th Sym)	Tschaikowski arr Shackley
Aria in C	Dethier
Communion in G	Batiste
Londonderry Air	Traditional
Solitude (Arcadian Idyls)	Lemare
Priere a Notre Dame	Boellmann
Meditation	d'Every
Prelude	Battishill
Andante Religioso (Sursum Corda)	Hailing
Contemplation	Saint-Saens
Supplication	Dittrich
Andante Serioso	Ketelby
Priere aux Anges Gardiens	Liszt
Vision	Bibl
Spring Song	Hollins
Summer Morning	Housance Barbour
"From the South"	Lemare
Woodland Idyl	Karg-Elert
Fireside Tales (suite)	Clokey
Consolation No. 5	Mendelssohn
Melodie	Rachmaninoff
Adoration	Barnes
Musette	Lemare
Invocation	Mailly
Prayer (from Hansel & Gretel)	Humperdinck
Intermezzo (Cavalleria Rusticana)	Mascagni
Angelus	Karg-Elert
Andante (violin sonata)	Mendelssohn
Organ Sonatas (I-IV, VI)	Mendelssohn
Vox Angelica	Dubois
Adoration	Borowski
Largo (Xerxes)	Handel
Largo (New World Symphony)	Dvorak
Lied	Dethier
Andante Religioso	Thome
Grand Triumphant Chorus	Guilmant
Postlude in F-	Guilmant
Pomp and Circumstance	Elgar
Fantasie in C	Guilmant
Grand Choeur in G	Faulkes
March of the Priests	Mendelssohn
Toccata (Suite Gothique)	Boellmann
Grand Choeur in A	Kinder
Piece Heroique	Frank
Sonata I	Borowski
Sonatas (I-V)	Guilmant
Symphonies (I-IX)	Widor



# 1. ORGAN MUSIC

Symphonies (I-IX)	Widor
Sonatas (I-V)	Gulimant
Sonata I	Borowski
Piece Heroique	Frank
Grand Choeur in A	Kinder
Toccata (Suite Gothique)	Boellmann
March of the Priests	Mendelssohn
Grand Choeur in G	Falkes
Fantasia in C	Gulimant
Pomp and Circumstance	Riger
Postlude in F	Gulimant
Grand Triumphal Chorus	Gulimant
Andante Religioso	Thome
Lied	Detler
Largo (New World Symphony)	Dvorak
Largo (Kerxes)	Handel
Adoration	Borowski
Vox Angelica	Dubois
Organ Sonatas (I-IV, VI)	Mendelssohn
Andante (violin sonata)	Mendelssohn
Angelus	Karg-Elert
Intermezzo (Cavalleria Rusticana)	Mascagni
Prayer (from Hansel & Gretel)	Humperdinck
Invocation	Milly
Musette	Lemars
Adoration	Barnes
Melodie	Rachmaninoff
Consolation No. 5	Mendelssohn
Priests Tales (suite)	Clokey
Woodland Idyl	Karg-Elert
"From the South"	Lemars
Summer Morning	Kennance Barbour
Spring Song	Hollins
Vision	Bibi
Priests aux Anges Gardiens	List
Andante Religioso	Ketelby
Supplication	Ditrich
Contemplation	Saint-Saens
Andante Religioso (Saras Corda)	Halling
Prelude	Bartshill
Meditation	B'Nery
Priests a Notre Dame	Boellmann
Solitude (Arcadian Idyls)	Lemars
Londonberry Air	Traditional
Communion in G	Bellato
Aria in C	Detler
Andante Cantabile (5th Sym)	Tchakowski arr Shackley
Benedictione	Saint Saens
Cantabile	Alexander Gulimant



## Organ Music (cont)

Fantasia on 'Ein Feste Burg'-	Westbrook
Hosanna	Wachs
Prologue in G minor	Rogers
Marche Russe	Schminke
Sortie	Ropartz
Song of Gratitude	Cole
Rhapsody	Cole

## 2. HYMNODY, POETRY, AND LITERATURE for Musico-therapy (sources)

- Allen Eastman Cross ("Pass on the Torch")
- Child Jesus Sings
- The Great Companion
- Be Done with Doubt
- The Eternal Years are in Thy Hand
- Goodnight, Children (A Lullaby)
- The Birds That Lost Their Way
- The Old Meeting House
- The Grace of God is On The Tower
- Merrifield, "Modern Religious Verse and Prose"
- Slack, "Christ in the Poetry of Today"
- Kerr, "The Gospel in Modern Poetry"
- Hill, "The World's Great Religious Poetry"
- Stewart, "An Anthology of the Cross" "Redemption"
- Clark, "Quotable Poems"
- Smith, New Hymnal For American Youth
- American Student Hymnal
- Praise and Service
- Songs of Praise (Enlarged)
- The Canadian Hymnary
- Dickie, Singing Pathways
- Johnston, "God's Trombone"
- Dett, "Religious Folk Songs of the Negro"
- Tarrant, "Supreme Hours"
- Brailsford, "The Spiritual Sense in Sacred Legend"
- Tiplady, "Songs of a Cinema Church"
- Dearmer, "Oxford Book of Carols"
- Palgrave, "Golden Treasury"
- Cunliffe, "Readings in English Literature"
- Leavens & Leavens, "Great Companions"

TEXT: "If ye abide in me, ye shall ask what ye will, and it shall be done unto you." John 15.



## Organ Music (cont)

Fantasia on 'His Peace Burg'-  
 Hosanna  
 Prologue in G minor  
 Marche Russe  
 Gortie  
 Song of Gratitude  
 Rhapsody  
 Cole  
 Cole  
 Roberts  
 Schmink  
 Rogers  
 Wachs  
 Westbrook

## 2. HYMNODY, POETRY, AND LITERATURE for Music-therapy (sources)

Allen Eastman Cross ("Pass on the Torch")  
 Child Jesus Sings  
 The Great Companion  
 Be Done with Doubt  
 The Eternal Years are in Thy Hand  
 Goodnight, Children (A Lullaby)  
 The Birds That Lost Their Way  
 The Old Meeting House  
 The Grace of God is On The Tower  
 Merrifield, "Modern Religious Verse and Prose"  
 Slack, "Christ in the Poetry of Today"  
 Kerr, "The Gospel in Modern Poetry"  
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 Praise and Service  
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 Dearmer, "Oxford Book of Carols"  
 Palgrave, "Golden Treasury"  
 Caniffie, "Readings in English Literature"  
 Leavens & Leavens, "Great Companions"



## 3. ANTHEMS

## a) Anthems of Comfort

Text: "Let not your heart be troubled: ye believe in God, believe also in me." John 14.

- a. "Let Not Your Heart Be Troubled" Oley Speaks (G.Sch. 12)  
Med diff; sop solo
- b. Same text; Frederick Stanley Smith (C. F. Summy 10)  
Med; within reach of average choir. Short solo for sop
- c. Same text; George Gardner (H.W.GrayCol 12)  
Easy; no solo parts.

TEXT: "and God shall wipe away all tears from their eyes; and there shall be no more sorrow nor crying." Rev. 21

- a. "And God Shall Wipe Away All Tears" C. Whitney Coombs (G.Sch.12)  
Med diff; interesting material for contr solo and chorus.
- b. Same text; Hubbard William Harris (Summy 12)  
Med diff; no solos; best adapted for quartet use.

TEXT: "The Lord is My Shepherd, I shall not want" Psalm 23.

- a. "The Lord is My Shepherd" George A. Bunnett (Ditson .05)  
Med Diff; Alto or Bar solos
- b. Same text; Schubert, arr. by Remick (Birchard .11)  
a cappella
- c. Same text; C. B. Hawley (John Church--Presser) .15  
Easy; interesting; alto and sop solos
- d. "God is My Shepherd" Anton Dvorak (Burchard) .10  
Easy; no solos.

TEXT: "Come unto me, all ye that labour and are heavy laden, and I will give you rest" Mathew 11

- a. "Come Unto Me" Walter Gale (John Church) Col .15  
Med diff; alto solo & chorus, some interesting 5 part writing
- b. Hymn-anthem this theme; Tschaikowsky, arr Christopher O'Hara (Flammer) .15  
Med; ten or sop solo, mx voices
- c. Same text; Holden (Wm Pond) .10  
Easy; hymn-anthem; no solos

TEXT: "The Lord shall comfort Zion: he will comfort all her waste places". Isa 51.

- a. "The Lord Shall Comfort Zion" Dr. Peter C. Lutkin (Summy).20  
Med diff; ten solo & chorus. considerable 5 part writing
- b. Same text; W.R.Waghorne (Lorenz) .12)  
Easy; ten solo. A prize winner in one of the recent contests conducted by Lorenz.

TEXT: "If ye abide in me, ye shall ask what ye will, and it shall be done unto you." John 15.



3. ANTHEMS

a) Anthems of Comfort

Text: "Let not your heart be troubled: ye believe in God, believe also in me." John 14.  
a. "Let Not Your Heart Be Troubled" Olney Speaks (G.Sch. 18)  
Med diff; sop solo  
b. Same text; Frederick Stanley Smith (C. F. Summy 10)  
Med; within reach of average choir. Short solo for sop  
c. Same text; George Gardner (H.W.GrayCol 18)  
Easy; duosolo parts.

Text: "and God shall wipe away all tears from their eyes; and there shall be no more sorrow nor crying." Rev. 21  
a. "And God Shall Wipe Away All Tears" C. Whitney Coombs (G.Sch. 18)  
Med diff; interesting material for contr solo and chorus.  
b. Same text; Hubbard William Harris (Summy 18)  
Med diff; no solos; best adapted for quartet use.

Text: "The Lord is my shepherd, I shall not want" Psalm 23.  
a. "The Lord is my Shepherd" George A. Bunsdett (Dillon. 08)  
Med diff; Alto or Bar solos  
b. Same text; Schubert, arr. by Remick (Birchard. 11)  
a cappella  
c. Same text; C. B. Hawley (John Church--Presser). 18  
Easy; interesting; alto and sop solos  
d. "God is my Shepherd" Anton Dvorak (Birchard). 10  
Easy; no solos.

Text: "Come unto me, all ye that labour and are heavy laden, and I will give you rest" Mathew 11  
a. "Come Unto Me" Walter Gale (John Church) Col. 15  
Med diff; alto solo & chorus, some interesting 5 part writing  
b. Hymn-anthem this theme; Tschalkowsky, arr Christopher O'Hara (Flemmer). 15  
Med; ten or sop solo, mx voices  
c. Same text; Holden, Wm Bond). 10  
Easy; hymn-anthem; no solos

Text: "The Lord shall comfort Zion: he will comfort all her waste places". Isa 51.  
a. "The Lord Shall Comfort Zion" Dr. Peter G. Lutkin (Summy). 20  
Med diff; ten solo & chorus. considerable 5 part writing  
b. Same text; W.R. Warhorne (Lorenz). 18  
Easy; ten solo. A prize winner in one of the recent contests conducted by Lorenz.

Text: "If ye abide in me, ye shall ask what ye will, and it shall be done unto you." John 15.



- a. "If Ye Abide in Me" Russell Broughton (Ditson) .15  
/Choral parts, easy; bar solo and chorus; quartet optional

TEXT: "If ye but truly love the Lord, then shall your hearts find rest." (Compiled)

- a. "If Ye But Truly Love The Lord" Horace Ellis (Summy) .12  
Med diff; sop and ten solos

TEXT: "Cast thy burden upon the Lord; and He shall sustain thee"  
Psalm 55

- a. "Cast Thy Burden Upon the Lord" from Eljah Mendlssohn (Ditson) .08. Not diff; no solos.

#### b) Anthems of Trust

TEXT: "They that trust in the Lord shall be as Mount Zion, which cannot be removed." Psalm 125.

- a. "Thou Wilt Keep Him in Perfect Peace" Dr. H. A. Mathews (Presser) .12

A composition of deeply religious spirit which will amply repay the effort required for its rendition. While not difficult in range, and demands on the individual parts, the ensemble requires considerable rehearsal.

- b. Same text; Wilson (Summy) .10.  
Med diff; sop solo

TEXT: "God is our refuge and strength, a very present help in trouble". Psalm 46.

- a. "God Is Our Refuge" Eric DeLamarter (H.W.Gray) .15  
Mx Chorus with organ acc. med diff; no solos.

- b. "God Is My Strong Salvation" Ferdinand Dunkley (Ditson) .12  
Med diff; non-scriptural text. Good bar soloist necessary

TEXT: "The Lord Is my strength and song, and is become my salvation." Psalm 118.

- a. "The Lord Is My Strength" Frank E. Ward (Ditson) .15  
Med diff; no solos.

- b. "Same title; varied text; George B. Nevin (Ditson) .15  
Strong bass solo, reaches a fine climax with a choral harmonization of "Ein Feste Burg".

TEXT: "Blessed by the Lord my strength...in whom I trust" Psa. 144

- a. "The Lord is My Strength" C. Whitney Cooms (Bos Mus Co) .15  
Med diff; bar solo; organ acc.

TEXT: "The Lord is my light and my salvation, whom shall I fear?"  
Psalm 27.

- a. There are many fine settings of this text. Among those less frequently heard are the works of Arthur W. Marchant (John



There are many fine settings of this text. Among those less frequently heard are the works of Arthur W. Marchant (John  
Psalm 27.  
TEXT: "The Lord is my light and my salvation; whom shall I fear?"

Med diff; bar solo; organ acc.  
a. "The Lord is My Strength" G. Whitney Coombs (Boa Mus Co) .15  
TEXT: "Blessed by the Lord my strength...in whom I trust" Pas. 144

monization of "Him Praise Bury".  
Strong bass solo, reaches a fine climax with a choral part-  
b. "Same title; varied text; George B. Kevin (Ditson) .15  
Med diff; no solos.  
a. "The Lord is My Strength" Frank E. Ward (Ditson) .15  
TEXT: "The Lord is my strength and song, and is become my  
salvation." Psalm 118.

Med diff; non-scriptural text. Good bar soloist necessary  
b. "God is My Strong Salvation" Ferdinand Dunkley (Ditson) .15  
Mx Chorus with organ acc. med diff; no solos.  
a. "God is Our Refuge" Eric Delamarter (H.W.Gray) .15  
TEXT: "God is our refuge and strength, a very present help in  
trouble." Psalm 46.

Med diff; sop solo  
d. Same text; Wilson (Gummy) .10.  
ensemble requires considerable rehearsal.  
difficult to arrange, and demands on the individual parts, the  
repay the effort required for its rendition. While not  
A composition of deeply religious spirit which will amply  
(Presser) .15  
a. "Thou wilt keep him in perfect peace" Dr. H. A. Matthews  
cannot be removed." Psalm 125.

TEXT: "They that trust in the Lord shall be as Mount Zion, which  
b) Anthems of Trust

(Ditson) .08. Not diff; no solos.  
a. "Cast thy burden upon the Lord" from Eliphaz's monition  
Psalm 55  
TEXT: "Cast thy burden upon the Lord; and He shall sustain thee"

Med diff; sop and ten solos  
a. "If ye But Truly Love The Lord" Horace Ellis (Gummy) .15  
find rest." (Completed)  
TEXT: "If ye but truly love the Lord, then shall your hearts  
\Choral parts, easy; bar solo and chorale; quartet optional  
a. "If Ye Abide in Me" Russell Houghton (Ditson) .15



Church) .15 with solo for sop; med diff; and a setting by Rollo F. Maitland (H.W.Gray) .12 without solos; moderately diff.

TEXT: "The Lord is my rock, and my fortress, and my deliverer... in Him will I trust." (2 Sam. 22)

- a. "The Lord Is my Rock" R. Huntington Woodman (G. Sch.) .12  
Not diff; no solos. It is short and requires considerable unison singing.
- b. Same text, arr by Gottfried H. Federlein from music by Louis Coerne (Bos Mus Co) .20  
Med diff; solos for alto & sop; optional choral acc. in 5 part writing.

### c) Anthems of Thanksgiving

TEXT: "give thanks unto the Lord, for He is good; for His mercy endureth forever." Psalm 136.

- a. "O Give Thanks Unto the Lord" William R. Spence (Ditson).12  
Med diff; solos for sop or ten
- b. Same text; Alpha Turnquist (Summy) .15  
Recent setting. Med diff; wide ranges in the voices, effective division of parts into six and 8 part harmony.

TEXT: "Sing unto God with the voice of thanksgiving, and declare His works with rejoicing." Psalm 107.

- a. "Sing Unto God With The Voice Of Thanksgiving" Edwin A Clare (Tullar-Meredith Co.) .12  
A festival anthem; med diff; sop or ten solo.

TEXT: "We gather together to ask the Lord's blessing" Non-Scr.

- a. "Prayer of Thanksgiving" arr. by Harvey Worthington Loomis from a folksong of the Netherlands (Birchard) .10  
Widely known. Choral Parts easy. Solo for med voice which may be sung by a junior choir.

TEXT: "The earth is the Lord's and the fulness thereof; the world and they that dwell therein." Psalm 24.

- a. "The Earth Is The Lord's" Samuel R. Gaines (Boston) .25  
Med diff; a virile anthem for mx voices; no solos
- b. Same text; Dr. J. F. Ohl (Flammer) .20  
Not diff; no solos; unison voices employed to good effect
- c. Same Text; James H. Rogers (Ditson) .12  
Med diff; sop solo.
- d. Same text; Carl Pflueger (White-Smith Co.) .15  
Easy. Sop or ten solo; ten & bass in unison
- e. Same text; F. H. Brackett (White-Smith Co.) .12  
Med diff; sop, ten, and bass solos.

TEXT: "Make a joyful noise unto the Lord...Come before His pres-



Church). 12 with solo for sop; med diff; and a setting by Rolfe  
F. Matland (H.W. Gray). 12 without solos; moderately diff.

TEXT: "The Lord is my rock, and my fortress, and my deliverer...  
in Him will I trust." (2 Sam. 22)

a. "The Lord is my Rock" R. Huntington Woodman (G. Sch.). 12  
Not diff; no solos. It is short and requires considerable  
unison singing.

b. Same text, set by Gottfried H. Federlein from music by  
Louis Coerne (Ros Mus Co.). 20  
Med diff; solos for alto & sop; optional choral sec. in  
2 part writing.

c) Anthems of Thanksgiving

TEXT: "Give thanks unto the Lord, for He is good; for His mercy  
endureth forever." Psalm 136.

a. "O Give Thanks unto the Lord" William R. Spence (Ditson). 12  
Med diff; solos for sop or ten

b. Same text; Alpha Turnquist (Summy). 12  
Recent setting. Med diff; wide ranges in the voices, effec-  
tive division of parts into six and 8 part harmony.

TEXT: "Sing unto God with the voice of thanksgiving, and de-  
clare His works with rejoicing." Psalm 107.

a. "Sing unto God With The Voice Of Thanksgiving" Edwin A. Clare  
(Tulmar-Meredith Co.). 12  
A festival anthem; med diff; sop or ten solo.

TEXT: "We gather together to ask the Lord's blessing" Non-Scr.  
A. "Prayer of Thanksgiving" arr. by Harvey Worthington Loomis  
from a folksong of the Netherlands (Richards). 10  
Widely known. Choral parts easy. Solo for med voice  
which may be sung by a unison choir.

TEXT: "The earth is the Lord's and the fulness thereof; the  
world and they that dwell therein." Psalm 24.

a. "The Earth Is The Lord's" Samuel R. Gaines (Boston). 22  
Med diff; a virile anthem for mx voices; no solos

b. Same text; Dr. J. F. Ohi (Flammer). 20  
Not diff; no solos; unison voices employed to good effect

c. Same text; James H. Rogers (Ditson). 12  
Med diff; sop solo.

d. Same text; Carl Friesinger (White-Smith Co.). 12  
Easy. Sop or ten solo; ten & bass in unison

e. Same text; F. H. Brackett (White-Smith Co.). 12  
Med diff; sop, ten, and bass solos.

TEXT: "Make a joyful noise unto the Lord... Come before His pres-



ence with thanksgiving." Psalm 100.

- a. "Praise and Give Thanks" by Adair (Huntzinger) .15  
Med diff; sop or ten solos; interesting.

#### d) Anthems of Petition

TEXT: "Bow down Thine ear, O Lord, and hear me; for I am poor and needy." Psalm 86.

- a. "Bow Down Thine Ear, O Lord" W. B. Owst (G. Sch.) .10  
Med diff; solo for ten or sop
- b. Same text; Dr. Clarence Dickinson (H.W.Gray).12  
More difficult; scored for bass solo and mx quartet in 5 part harmony throughout, and should be sung a cappella
- c. Same text; C. P. Morrison (White-Smith Col) .10  
Easy; opens with sop solo.

TEXT: "Have Mercy upon me, O God, according to thy loving kindness". Psalm 51.

- a. "Have Mercy Upon Me" Harvey B. Gaul (G. Sch) .10  
Med Diff; requires good bass soloist

TEXT: "Hear me, O God, in the multitude of thy mercy, in the truth of thy salvation." Psalm 69

- a. "Hear Me, O God," by J. Christopher Marks (John Church).15  
Opens with extended solo for sop or ten. Choral part is short and not diff.
- b. Same text; Bruce Steane (John Church) .15  
Devotional setting; med diff; ten solo
- c. Same text; Moritz E. Schwartz (H.W.Gray) .15  
Med diff; useful for trained chorus; passages for solo quartet.

TEXT: "Hear my cry, O God; attend my prayer...unto thee, O Lord, do I lift up my soul" Psalm 61

- a. "Hear My cry, O God," arr. by Clough-Leigher from music of Alexander Kopyloff (Ditson) .12  
Presents stirring musical content for chorus choir. While the various parts are divided in places, it is not diff. No solos.
- b. Same text; Dr. Alfred Wooler (Ditson) .12  
Easy; combines quasi-recitative; and lyric episodes, culminating in a broad and songful movement.

TEXT: "Hear my prayer, O Lord, and let my cry come unto Thee" Hide not thy face from me." Psalm 102

- a. "Hear My Prayer, O Lord," by W.B.Owst (G.Sch.) .12  
Med diff; no solos; employs considerable canonic imitation; therefore, requires competence in the four parts.



ance with thanksgiving." Psalm 100.  
a. "Praise and Give Thanks" by Adair (Huntzinger). 15  
Med diff; sop or ten solos; interesting.

(5) Anthems of Praise

TEXT: "Bow down Thine ear, O Lord, and hear me; for I am poor and needy." Psalm 86.  
a. "Bow Down Thine Ear, O Lord" W. B. Ows (G. Sch.). 10  
Med diff; solo for ten or sop  
b. Same text; Dr. Clarence Dickinson (H.W.Gray). 15  
More difficult; scored for bass solo and mx quartet in 5 part harmony throughout, and should be sung a cappella  
c. Same text; C. P. Morrison (White-Smith Co.). 10  
Easy; opens with sop solo.

TEXT: "Have Mercy upon me, O God, according to thy loving kindness." Psalm 51.  
a. "Have Mercy Upon Me" Harvey E. Gani (G. Sch.). 10  
Med diff; requires good bass soloist

TEXT: "Hear me, O God, in the multitude of thy mercy, in the truth of thy salvation." Psalm 69  
a. "Hear Me, O God," by J. Christopher Marks (John Church). 15  
Opens with extended solo for sop or ten. Choral part is short and not diff.  
b. Same text; Bruce Steane (John Church). 15  
Devotional setting; med diff; ten solo  
c. Same text; Morris E. Schwartz (W.W.Gray). 15  
Med diff; useful for trained choruses; passages for solo quartet.

TEXT: "Hear my cry, O God; attend my prayer...unto thee, O Lord, do I lift up my soul" Psalm 61  
a. "Hear My Cry, O God," arr. by Clough-Jaeger from music of Alexander Kopyloff (Ditson). 15  
Presents stirring musical content for chorus choir. While the various parts are divided in places, it is not diff.  
No solos.  
b. Same text; Dr. Alfred Wooller (Ditson). 15  
Easy; combines quasi-recitative; and lyric episodes, culminating in a broad and songful movement.

TEXT: "Hear my prayer, O Lord, and let my cry come unto thee" Hide not thy face from me." Psalm 102  
a. "Hear My Prayer, O Lord," by W.B.Ows (G.Sch.). 15  
Med diff; no solos; employs considerable canonic imitation; therefore, requires competence in the four parts.



- b. Same text; William Berwald (H.W.Gray) .20  
Ambitious; med diff; bar and chorus with organ acc.
- c. "Hear My Prayer", Mendelssohn  
Diff motet; sop solo and chorus

TEXT: "Hear O Lord, and have mercy upon me: Lord, be Thou my Helper"

- a. "Hear, O Lord", by Michael Watson (G. Sch. ) .12  
Easy; effective; sop solo

TEXT: "Hear thou our prayer, O Shepherd of Israel" Adpted from Psalm 86

- a. "Hear Thou our Prayer" William Lester (Summy) .10  
Med diff; short; sop or ten solo.
- b. "Hear Thou My Prayer" Bernard Hamblen (Huntzinger) .15  
Med diff; melodious; chorus and solo quartet with organ acc.
- c. "Lord, Hear My Voice" Gordon Balch Nevin (White-Smith) .12  
Med diff; sop & bass solo voices, duet for ten and bass.

#### e) Anthems of Praise

TEXT: "Praise the Lord, O my soul, and all that is within me, praise his holy Name." Psalm 103.

- a. "Praise the Lord, O My Soul" Frederick C. Maker (G.Sch) .09  
Not diff; solos for high and low voices
- b. Same text; Roland Smart (H.W.Gray) .10  
Med diff; no solos
- c. Same text; F. Flaxington Harker (Sch.) .15  
Med length and diff; solo for alto or bar

TEXT: "O sing unto the Lord with thanksgiving; sing praises unto our God." Psalm 147

- a. "Sing Praises Unto The Lord" Danks (Wm. Pond) .25  
Festival anthem; med diff; sop solo and chorus.

TEXT: "Sing praise to God, O ye kingdoms of the earth, O sing praises unto the Lord." Psalm 68

- a. "Sing Praise To God" Herbert W. Wareing (White-Smith) .05  
Med diff; ten or sop soloists.
- b. Same text; Gaston Borch (John Church) .16  
Med diff; a hymn setting of genuine musical worth; solo for sop.

TEXT: "O praise the Lord, all ye his angels, yet that excel in strength." Psalm 103

- a. "O Praise The Lord" Barnby (G. Sch.) .12  
Med Diff; no solos.

TEXT: "O praise the Lord, all ye nations; praise Him all ye



TEXT: "O praise the Lord, all ye nations; praise Him all ye

a. "O Praise The Lord" Barnby (G. Sch.). 12  
Med Diff; no solos.

TEXT: "O praise the Lord, all ye his angels, yet that excel  
in strength." Psalm 103

d. Same text; Gaston Batch (John Church). 12  
Med diff; a hymn setting of genuine musical worth; solo  
for sop.

a. "Sing Praise To God" Herbert W. Waring (White-Smith). 03  
Med diff; ten or sop soloists.  
Praises unto the Lord." Psalm 88

a. "Sing Praises Unto The Lord" Banks (Wm. Bond). 23  
Festive anthem; med diff; sop solo and chorus.  
TEXT: "O sing unto the Lord with thanksgiving; sing praises  
unto our God." Psalm 147

c. Same text; F. Warrington Barker (Sch.). 12  
Med diff; no solos

d. Same text; Roland Smart (H.W. Gray). 10  
Med diff; solos for high and low voices

a. "Praise the Lord, O My Soul" Frederick C. Meker (G. Sch.). 09  
Praise his holy Name." Psalm 103.  
TEXT: "Praise the Lord, O my soul, and all that is within me,

#### e) Anthems of Praise

c. "Lord, Hear My Voice" Gordon Balch Nevill (White-Smith). 12  
Med diff; sop & bass solo voices, guest for ten and bass.  
Med diff; melodious; chorus and solo quartet with organ acc.  
d. "Hear Thou My Prayer" Bernard Hamilton (Huntzinger). 12  
Med diff; short; sop or ten solo.

a. "Hear Thou our Prayer" William Lester (Summy). 10  
Psalm 88  
TEXT: "Hear thou our prayer, O Shepherd of Israel" Adapted from

a. "Hear, O Lord", by Michael Watson (G. Sch.). 12  
Easy; effective; sop solo

TEXT: "Hear O Lord, and have mercy upon me: Lord, by Thine  
my Helper"

c. "Hear My Prayer", Mendelssohn  
Diff motet; sop solo and chorus  
d. Same text; William Barwell (H.W. Gray). 20  
Ambitious; med diff; bar and chorus with organ acc.



people." Psalm 117

- a. "Praise the Lord" Randegger (Tuller-Meredith) .12  
Med diff; has solo passages for bass in unison and employs the four parts in unison to good effect. No solos.
- b. "O Praise The Lord" Rob Roy Peery (H.W.Gray) .12  
Med diff; recent setting; no solos.
- c. "O Praise the Lord" arr. from Mozart, by H. P. Danks (Wm Pond) .20. Easy; variation of text; no solos.

TEXT: "Praise God in his sanctuary" Psalm 150

- a. "Praise God In His Sanctuary" R. Huntington Woodman (H.W.Gray) .25; For ambitious chorus choir; extended festival anthem; Written with parts available for strings, trumpets and trombones. Solos for ten and sop ad lib.

TEXT: "Praise the Lord, O Jerusalem, praise thy God, O Zion" Psalm 147

- a. "Praise the Lord, O Jeruslaem" J. H. Maunder (Ditson) .15  
Med diff; a spirited work for mx voices with med voice solo

TEXT: "Praise the Lord, call upon his name, declare his doings among the people." Isa 12

- a. "Praise the Lord, Call Upon His Name" George J. Elvey (Summy) .15  
Not diff; revised in this edition by John E. West; no solos

#### Appropriate anthems on hymn texts:

- a. "Praise my soul, the King of Heaven" J. Lamont Galbraith (Presser) .15  
Bass solo and chorus, strong anthem. Diff.
- b. "Praise Ye the Lord", arr. from Georg Strattner by Dickinson male chorus. (H.W.Gray) .15 Med diff; a cappella. Passages for male chorus and some for mixed chorus.
- c. "Praise Ye The Father" Gounod. (Ditson)

(Note) A child with a clear, sweet voice may act as teacher to a pupil with an unusual voice, or the musical children may keep the song going on a light high tone while the latter tries to make his voice match their tone. A conversation may be carried on between teacher and pupil, thus: Teacher sings (On a high pitch) "Did you see the robin?" Pupil replies on



- a. "Praise the Lord" Handbagger (Miller-Meredith). 12  
Med diff; has solo passages for bass, alto and soprano  
the four parts in unison for good effect. No solos.
- b. "O Praise the Lord" Bob Roy Perry (H.W.Gray). 12  
Med diff; recent setting; no solos.
- c. "O Praise the Lord" arr. from Mozart, by H. P. Danks (WmFord)  
20. Easy; variation of text; no solos.

TEXT: "Praise God in his sanctuary" Psalm 150  
a. "Praise God in his Sanctuary" R. Huntington Woodman (H.W.Gray)  
25; For ambitious chorale choir; extended festival anthem;  
Written with parts available for strings, trumpets and  
trombones. Solos for ten and soprano.

- TEXT: "Praise the Lord, O Jerusalem, praise thy God, O Zion"  
Psalm 147
- a. "Praise the Lord, O Jerusalem" J. H. Mander (Diton). 12  
Med diff; a spirited work for mixed voices with med voice solo
- TEXT: "Praise the Lord, call upon his name, declare his doings  
among the people." 12  
a. "Praise the Lord, Call Upon His Name" George J. Elvey  
(Gummy). 12  
Not diff; revised in this edition by John E. West; no solos

Appropriate anthems on hymn texts:

- a. "Praise my soul, the King of Heaven" J. Lamont Galbraith  
(Presser). 12  
Bass solo and chorus, strong anthem. Diff.
- b. "Praise Ye the Lord", arr. from George Straitner by Dickinson  
male chorus. (H.W.Gray). 12 Med diff; a cappella. Passages  
for male chorus and some for mixed chorus.
- c. "Praise Ye The Father" Gounod. (Diton)



#### 4. MONOTONES

Position of progressive music education: Monotone is a problem case rather than a hopeless case. Nature of problem varies with different individuals.

Procedure: Try to discover just where the difficulty lies and know to which classification the client belongs.

##### Classification:

1. Child who has not yet found his singing voice,--that is the child whose head tones have not yet been established. The difficulty experienced by monotones of this type is easily overcome by properly directed effort along the line of voice building.

Treatment: (1) Use for imitation, calls or phrases chanted on one tone, STARTING ON A HIGH PITCH. (Some of the children will use only high tones, others will sing only low tones.) Sometimes the only way to get good results is by taking the child's tone and working up or down from this pitch.

(2) Games of "Train" and "Boat" may be used. The "Choo-choo" must be matched for a ride on the train. "Toe-too" must be matched for a boat ride.

(Note) A child with a clear, sweet voice may act as teacher to a pupil with an unmusical voice, or the musical children may keep the call going on a light high tone while the latter tries to make his voice match their tone. A conversation may be carried on between teacher and pupil, thus: Teacher sings (On a high pitch) "Did you see the robin?" Pupil replies on



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Treatment: (1) Use for imitation, calls or phrases changed on one tone, STARTING ON A HIGH PITCH. (Some of the children will use only high tones, others will sing only low tones.) Sometimes the only way to get good results is by taking the child's tone and working up or down from this pitch.

(2) Games of "Train" and "Boat" may be used. The "Choo-choo" must be matched for a ride on the train. "Tee-tee" must be matched for a boat ride.

(Note) A child with a clear, sweet voice may act as teacher to a pupil with an unmusical voice, or the musical children may keep the call going on a light high tone while the latter tries to make his voice match their tone. A conversation may be carried on between teacher and pupil, thus: Teacher sings (On a high pitch) "Did you see the robin?" Pupil replies on



same pitch, "Yes, I saw him fly away."

(Note) Raising his hand as high as he can is often an aid to the pupil in lifting the voice. Give him the mental concept of something "high". Pulling upwards on a lock of the child's hair when he is singing sometimes will do the trick.

Up we go--(do mi so) (As HIGH as possible)

Bloww-wind--blow--(dō so dō) "Can't you sing higher?"

How are you?--(do me so)

See-saw--(Octave using high do first)

Teacher sings--"Jim-mie"

Pupil sings--I'm here (so dō)

Teacher sings--(Cuck-oo)

Pupil sings--Cuck-oo (so mi)

Teacher sings--Bob-white

Pupil sings--Bob-white (do dō)

Teacher sings--Cock-a-do-dle--doo

Pupil sings--Cock-a-doo-dle-doo (so so so so dō)

These intervals are merely suggestions. The teacher may use any interval desired, remembering that at first it is difficult for a child to sing the smaller intervals.

One further point: The thing to avoid is straight line singing. In every phrase of poetry there are important words to be brought out and other less important words to connect the important words; to sing all words with equal stress whether with vigorous tones or hushed tone, is bad singing in primary grades or in high school.



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Pupil sings--Cock-a-doo-die-doo (so so so 55)

Teacher sings--Cock-a-doo-die-doo

Pupil sings--Bob-white (do 55)

Teacher sings--Bob-white

Pupil sings--Cuck-oo (so mi)

Teacher sings--(Cuck-oo)

Pupil sings--I'm here (so 55)

Teacher sings--"Jim-mie"

See-saw--(Octave using high do first)

How are you?--(do me so)

Blow-wind--blow--(do so 55) "Can't you sing higher?"

Up we go--(do mi so) (As HIGH as possible)

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(Note) Raising his hand as high as he can is often an aid

same pitch, "Yes, I saw him fly away."



2. Child who is inattentive to pitch, or who fails to recognize changes in pitch.

Treatment: Direct child's attention to pitch changes. Have child motion up and down with hand as teacher or class sings up or down. Have him stand on his toes to sing high. Invent and use devices and games in which child tells which of two tones is higher; e. g., the story of the Three Bears might be used to indicate three levels of pitch. Attention may also be directed to wide differences of pitch level on the piano.

3. Child who lacks coordinational ability in the vocal muscles.

Treatment; This case is harder to deal with. Procedure should be similar to that in Case # 2, except that more exacting effort of attention is required. Child may be required to THINK a tone very hard, and then to try to sing it. Such work as this should never be continued for more than a very few moments at a time.

4. Child who lacks in physical way--who has some physical defect, such as partial deafness, adenoids, or definite speech deficiencies of various kinds. Such troubles will not yield to anything less than medical treatment in most cases.

#### PROCEDURE IN GENERAL.....

1. Make tests to discover if child is physically able to hear, utter sound, and to breathe properly; e.g., test reactions for hearing by using various tones of voice in speaking to him asking him to reproduce softly spoken words. Does child breathe through mouth habitually? Does he speak distinctly? etc.



2. Child who is inattentive to pitch, or who fails to recognize changes in pitch.

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2. The musical child is one who possesses an inner urge towards music. *Probably the reverse is true. In dealing with the*

3. The primary business of the music teacher is to foster and develop the "will to be musical". *musical.*

4. What is inherited in connection with music is not a highly specialized musical talent which makes its possessor almost a psychological freak. The very musical child inherits a general high grade personality. This is the material which nature gives to us to transmute into an enthusiasm for and comprehension of music which will be an energizing element in individual development and life. *It is dynamic, depending in the last analysis*

5. Musicality is not a lonely thing in mental life. It is closely associated with a whole range of excellences. Thus music education must recognize always a reciprocal relationship between music and the whole body of culture, the one vitalizing and enriching the other.

6. Everyone needs music. The highly endowed need it as an avenue for noble and satisfying self-expression, a giver of mental health. The less well endowed need it as an agency for enriching and humanizing a life which otherwise might be hemmed in by drab routines.

7. The simple yet exquisite musical interests and impulses of the child, so different in many ways from those of the adult, are the only proper bases for a glorious cultural structure which will be compromised and weakened if we try to erect it on any other foundation.



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any other foundation.



8. It is a fallacy to suppose that girls are more musical than boys. Probably the reverse is true. In dealing with the boy we need to take pains that a tradition of spurious masculinity does not inhibit his will to be musical.

9. We must not expect everyone to develop musically on a common pattern. We must not despise any individual line of musical development, or any type of musical impulse so long as it is real and sincere. We must not set up any scheme of music education which nullifies or thwarts the sincere musical interest of any individual.

10. Musicality is dynamic, depending in the last analysis on the human will. Music education may either stultify and obliterate or foster and develop the essential will to be musical.

This is God's House	# 3 SPFLP	MM 1-54
Prayer for Me	# 18 SPFLP	MM 1-115
Father We Thank Thee	# 2 SPFLP	MM 1-72
Night and Day	# 40 SPFLP	MM 1-56
A Prayer	# 141 SPFLP	MM 1-75
November		
Little Song of Thanks	# 143 SPFLP	MM 1-59
Hymn of Thanks	# 19 SPFLP	MM 1-66
Father We Thank Thee	# 2 SPFLP	MM 1-55 (rit)
December		
Away in a Manger	# 84 Wyl Am Y	MM 1-66
Silent Night	# 81 N Wyl Am Y	MM 8th-50
What Can I Give Him?	# 59 SPFLP	MM 1-66 (rit)
Loving Jesus, Weak and Mild (Tune: # 85 SPFLP)		MM 1-60 (rit)
Do not use these words. Use Wesley's abridged words		
# 98 Concord		MM 1-60
January		
Jesus Loves Me	# 10 SPFLP	MM 1-58
February		
Jesus Loves Me	# 10 SPFLP	MM 1-58
I think when I read that sweet story	# 97 Wyl Am Y	MM 1-60
My Country's Flag	# 59 SPFLP	



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## 5. GRADED MUSICAL MATERIALS FOR RELIGIOUS EDUCATION.

Books from which hymns were selected:

1. Songs For Little People Danielson (SFLP)  
Pub by Pilgrim Press, 1905 1.25
2. First Book in Hymns and Worship Thomas (BkI)  
Pub by Abingdon Press, 1922 1.00
3. Concord Hymnal Ho. 10 Huntington & Robinson (Concord)  
Pub by E.C.Schirmer, 1923 1.00
4. Hymnal For American Youth Smith (Hyl Am Y)  
Pub by Century Company, 1926 .80
5. New Hymnal For American Youth Smith (NHyl Am Y)  
Pub by Century Company, 1930 .85

FIRST GRADE SONGS

Theme hymn for year:

Who made ocean, earth and sky? #90 Concord MM8th-72

## October

This is God's House	# 8 SFLP	MM $\frac{1}{4}$ -84
He cares for Me	# 12 SFLP	MM $\frac{1}{4}$ -116
Father We Thank Thee	# 2 SFLP	MM $\frac{1}{4}$ -72
Night and Day	# 40 SFLP	MM $\frac{1}{4}$ -56
A Prayer	# 141 SFLP	MM $\frac{1}{4}$ -76

## November

Little Song of Thanks	# 143 SFLP	MM $\frac{1}{4}$ -58
Hymn of Thanks	# 19 SFLP	MM $\frac{1}{4}$ -66
Father We Thank Thee	# 2 SFLP	MM $\frac{1}{4}$ -66(rit last phrase

## December

Away in a Manger	#84 Hyl Am Y	MM $\frac{1}{4}$ -66
Silent Night	# 81 N Hyl Am Y	MM 8th-80
What Can I Give Him?	# 59 SFLP	MM $\frac{1}{4}$ -66(rit last phrase
Loving Jesus, Meek and Mild (Tune: # 25 SFLP)		
Do not use these words. Use Wesley's abridged words		
# 98 Concord		MM $\frac{1}{4}$ -60

## January

Jesus Loves Me	# 18 SFLP	MM $\frac{1}{4}$ -52
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## February

Jesus Loves Me	# 18 SFLP	MM $\frac{1}{4}$ -52
I think when I read that sweet story	#97 HYL Am Y	MM $\frac{1}{4}$ -60
My Country's Flag	# 69 SFLP	



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Books from which hymns were selected:

1. Songs for Little People Danielson  
Pub by Pilgrim Press, 1903 1.25 (STLP)
2. First Book in Hymns and Worship Thomas  
Pub by Abingdon Press, 1922 1.00 (EKL)
3. Concord Hymnal No. 10 Huntington & Robinson (Concord)  
Pub by E.C. Schirmer, 1923 1.00
4. Hymnal for American Youth Smith  
Pub by Century Company, 1926 .80 (Hyl Am Y)
5. New Hymnal for American Youth Smith  
Pub by Century Company, 1930 .85 (NHyl Am Y)

## FIRST GRADE SONGS

Theme hymn for year:  
Who made ocean, earth and sky? #90 Concord Hymn-75

October  
This is God's House # 8 STLP  
He comes for me # 12 STLP  
Father We Thank Thee # 2 STLP  
Night and Day # 40 STLP  
A Prayer # 141 STLP

November  
Little Song of Thanks # 143 STLP  
Hymn of Thanks # 19 STLP  
Father We Thank Thee # 2 STLP

December  
Away in a Manger # 81 N Hyl Am Y  
Silent Night # 59 STLP  
What Can I Give Him? # 59 STLP  
Loving Jesus, Meek and Mild (Tune: # 25 STLP)  
Do not use these words. Use Wesley's abridged words  
# 98 Concord NM 1-60

January  
Jesus Loves Me # 18 STLP NM 1-52

February  
Jesus Loves Me # 18 STLP NM 1-52  
I think when I read that sweet story #97 Hyl Am Y NM 1-60  
My Country's Flag # 62 STLP



## March

I think when I read that sweet story #97 HylAmY MM 1-60  
 Be ye kind one to another # 44 SFLP MM dotted 1-60

## April

A prayer to Jesus # 146 SFLP MM 1-80  
 A Springtime Prayer # 145 SFLP MM 8th-88  
 God Is Love # 76 SFLP MM 1-92  
 Children's Easter Praise #74 SFLP MM 8th-96  
 All Things Bright and Beautiful # 15 SFLP MM 1-66

## November

Little Song of Thanks # 142 SFLP  
 Father, We Thank Thee # 2 SFLP  
 Song of Thanks # 19 SFLP

## December

Silent Night # 81 N Hyl Am Y  
 Joy to the World # 84 Hyl Am Y  
 Love, Joy & Give Him? # 89 SFLP  
 Loving Jesus, Week and Hillo Tunes: # 25 SFLP,  
 Verdes: # 98 Concord

## January

Love, Joy & Give Him? # 18 SFLP

## February

Love, Joy & Give Him? # 18 SFLP  
 I Think When I Read # 97 Hyl Am Y  
 St. George's Flag # 80 SFLP

## March

I think when I read # 97 Hyl Am Y  
 Be ye kind one to another # 44 SFLP

## April

God Is Love # 76 SFLP  
 Children's Easter Praise # 74 SFLP  
 A Springtime Prayer # 145 SFLP  
 All Things Bright and Beautiful # 15 SFLP



March

I think when I read that sweet story W37 Hylamy NM 1-60  
Be ye kind one to another # 44 SLP NM dotted 1-60

April

All things Bright and Beautiful # 15 SLP NM 1-60  
Children's Easter Praise #74 SLP NM 8th-9c  
God is Love # 75 SLP NM 1-98  
A Springtime Prayer # 145 SLP NM 8th-88  
A prayer to Jesus # 146 SLP NM 1-80



SECOND GRADE SONGS

Theme Hymn for year:

The Extra Prayer

# 14 SFLP

MM 1-60

## October

The Father's Care

p. 17 Appendix HylAmY MM 1-63

Who Made Ocean, Earth and Sky? # 90 Concord

This Is God's House # 8 SFLP

Night and Day # 40 SFLP

A Prayer # 141 SFLP

## November

Little Song of Thanks # 143e SFLP

Father, We Thank Thee # 2 SFLP

Hymn of Thanks # 19 SFLP

## December

Silent Night # 81 N Hyl Am Y

Away in a Manger # 84 Hyl Am Y

What Can I Give Him? # 59 SFLP

Loving Jesus, Meek and Mild Tune: # 25 SFLP,  
Words: # 98 Concord

## January

Jesus Loves Me # 18 SFLP

## February

Jesus Loves Me # 18 SFLP

I Think When I Read # 97 Hyl Am Y

My Country's Flag #. #69 SFLP

## March

I think when I read # 97 HylAm Y

Be ye kind one to another # 44 SFLP

## April

God Is Love # 76 SFLP

Children's Easter Praise # 74 SFLP

A Springtime Prayer # 145 SFLP

All Things Bright and Beautiful # 15 SFLP



# SECOND GRADE SONGS

Theme Hymn for Year:  
The Exultant Prayer

# 14 SFLP

MM 1-60

October

The Father's Care  
Who Made Ocean, Earth and Sky? # 90 Concord  
This is God's House  
Night and Day  
A Prayer  
# 141 SFLP

November

Little Song of Thanks  
Father, We Thank Thee  
Hymn of Thanks  
# 143 SFLP  
# 2 SFLP  
# 19 SFLP

December

Silent Night  
Away in a Manger  
What Can I Give Him?  
Loving Jesus, Weak and Mild  
Words: # 98 Concord  
# 81 N Hyl Am Y  
# 84 Hyl Am Y  
# 52 SFLP

January

Jesus Loves Me  
# 18 SFLP

February

Jesus Loves Me  
I Think When I Read  
My Country's Flag  
# 18 SFLP  
# 97 Hyl Am Y  
# 46 SFLP

March

I think when I read  
Be ye kind one to another # 44 SFLP  
# 97 Hyl Am Y

April

God Is Love  
Children's Easter Praise # 74 SFLP  
A Springtime Prayer  
All Things Bright and Beautiful # 15 SFLP  
# 145 SFLP



THIRD GRADE SONGS

Theme Hymn for year:

Father, Lead Me Day By Day # 141 Hyl Am Y MM  $\frac{1}{4}$  -72

October "God's Loving Care"

- 1 He cares for me # 12 SFLP
- 2 Morning Hymn # 2 SFLP (review "care" songs)
- 3 God our Father Watch Will Keep #39 SFLP MM  $\frac{1}{4}$ -84
- 4 I Want To Send A Whisper Song #104 BKI MM  $\frac{1}{4}$ -84
- 5 Father, Lead Me Day by Day #141 Hyl Am Y

November "Thankfulness"

- 6 For the Beauty of the Earth # 38 Hyl Am Y MM  $\frac{1}{4}$ -100
- 7 Hymn of Thanks # 19 SFLP
- 8-9 Morning Hymn # 2 SFLP

December "Doing For Others"

- 10 Christmas Song # 146 SFLP MM  $\frac{1}{4}$ -84
- 11 " " " "
- 12 Silent Night # 81 N Hyl Am Y
- 13 " " " "

January "Learning To Be Like Jesus"

- 14 Lord Who Lovest Little Children # 21 SFLP MM  $\frac{1}{2}$ -48
- 15 Tell Me the Stories of Jesus (v.1) #94 Hyl Am Y MM dot  $\frac{1}{4}$ -52
- 16 Loving Jesus, Meek and Mild Tune: # 25 SFLP  
Words: # 98 Concord
- 17 Saviour, Hear Us We Pray # 155 Hyl Am Y MM  $\frac{1}{4}$ -56

February Continuation

- 18 Lord, Who Lovest Little Children # 21 SFLP
- 19 Father, Lead Me Day By Day # 141 Hyl Am Y
- 20 " " " " " "
- 21 Hymn of Thanks # 19 SFLP

March "The Heavenly Kingdom in a Beautiful World"

- 22 This is my Father's World # 46 Hyl Am Y MM  $\frac{1}{4}$ -88
- 23 For the Beauty of the Earth # 38 Hyl Am Y  
Tell Me The Stories of Jesus # 94 Hyl Am Y
- 24 Some song of praise (class choose)
- 25 For the Beauty of the Earth # 38 Hyl Am Y  
All Things Bright and Beautiful # 15 SFLP

April "Sharing Our Love Of Jesus"

- 26 I Want To Send A Whisper Song # 104 Bk I
- 27 " " " " " "
- 28 Any good praise song, as "The Little Flowers Came Through  
the ground". See Grades 1 and 2.  
O Joyous Easter Morning # 125 N Hyl Am Y MM  $\frac{1}{4}$  -72



# THIRD GRADE SONGS

Theme Hymn for year:  
 Father, Lead Me Day by Day # 141 Hyl Am Y MM 1-78

October  
 1 He cares for me # 12 STLP  
 2 Morning Hymn # 2 STLP (review "care" songs)  
 3 God our Father Watch Will Keep # 39 STLP MM 1-84  
 4 I Want to Send A Whisper Song # 104 BK1 MM 1-84  
 5 Father, Lead Me Day by Day # 141 Hyl Am Y

November  
 6 For the Beauty of the Earth # 38 Hyl Am Y MM 1-100  
 7 Hymn of Thanks # 12 STLP  
 8-9 Morning Hymn # 2 STLP

December  
 10 Christmas Song # 146 STLP MM 1-84  
 11 " " " " " "  
 12 Silent Night # 81 N Hyl Am Y  
 13 " " " " " "

January  
 14 Lord Who Loves Little Children # 21 STLP MM 1-48  
 15 Tell Me the Stories of Jesus (v.1) # 94 Hyl Am Y MM 1-84  
 16 Loving Jesus, Meek and Mild Tune: # 22 STLP  
 Words: # 98 Concord  
 17 Saviour, Hear Us We Pray # 125 Hyl Am Y MM 1-84

February  
 18 Lord, Who Loves Little Children # 21 STLP  
 19 Father, Lead Me Day by Day # 141 Hyl Am Y  
 20 " " " " " "  
 21 Hymn of Thanks # 12 STLP

March  
 22 This is my Father's World # 46 Hyl Am Y MM 1-88  
 23 For the Beauty of the Earth # 38 Hyl Am Y  
 24 Tell Me the Stories of Jesus # 94 Hyl Am Y  
 25 Some song of praise (class choose)  
 26 For the Beauty of the Earth # 38 Hyl Am Y  
 27 All Things Bright and Beautiful # 12 STLP

April  
 28 I Want to Send A Whisper Song # 104 BK1  
 29 " " " " " "  
 30 " " " " " "  
 31 Any good praise song, as "The Little Flowers Came Through the ground". See Grades 1 and 2.  
 32 Joyous Easter Morning # 125 N Hyl Am Y MM 1-78



FOURTH GRADE SONGS

Theme hymn for year:

Joyful, Joyful, We Adore Thee # 47 Hyl Am Y MM  $\frac{1}{4}$ -104

October

God will take care of you p. 16 Appendix Hyl Am Y MM  $\frac{1}{4}$ -92  
Hear My Prayer, O Lord p. 34 " " " MM  $\frac{1}{4}$ -54

November

This is my Father's world # 46 Hyl Am Y  
For the Beauty of the Earth # 38 Hyl Am Y

December

O Little town of Bethlehem # 80 Hyl Am Y MM  $\frac{1}{4}$ -92  
What Can I Give Him? # 59 SFLP  
Silent Night # 81 N Hyl Am Y

January

Tell Me the Stories of Jesus # 94 Hyl Am Y  
I would be true # 170 Hyl Am Y MM  $\frac{1}{4}$ -92  
Disciples' Song (memorization) Tune: # 18 SFLP

February

Dare to be Brave # 175 Hyl Am Y MM  $\frac{1}{4}$ -112  
Fling Out the Banner # 256 Hyl Am Y MM  $\frac{1}{4}$ -116

March

I think when I read that sweet story # 97 Hyl Am Y  
Father, lead me day by day # 141 Hyl Am Y

April

Saviour Like a shepherd lead us # 162 Hyl Am Y  
O Joyous Easter Morning # 125 N Hyl Am Y

NOTE: The following hymns are recommended as being of especial worth for this group, and should be used if possible in addition to those listed for Grade 5 above:

O Son of Man, Our Lord # 104 N Hyl Am Y MM  $\frac{1}{4}$ -56  
Joyful, Joyful We Adore Thee # 43 N Hyl Am Y  
Be like the fields and scatter # 254 Hyl Am Y  
God of our beyond # 168 Hyl Am Y  
Father in Heaven, who loveth all # 165 Hyl Am Y (Kipling)  
Saviour, hear us, we pray # 155 Hyl Am Y MM  $\frac{1}{4}$ -80 (Brahms)  
God is working His purpose out # 256 Hyl Am Y MM  $\frac{1}{4}$ -104 (Hilgenberg)



# FOURTH GRADE SONGS

Theme hymn for year:  
Joyful, joyful, We adore Thee # 47 Hyl Am Y MM 1-104

October  
God will take care of you p. 16 Appendix Hyl Am Y MM 1-92  
Hear My Prayer, O Lord p. 34 " " " MM 1-34

November  
This is my Father's world # 46 Hyl Am Y  
For the Beauty of the Earth # 38 Hyl Am Y

December  
O Little town of Bethlehem # 80 Hyl Am Y MM 1-92  
What Can I Give Him? # 59 SLP  
Silent Night # 81 N Hyl Am Y

January  
Tell Me the Stories of Jesus # 94 Hyl Am Y  
I would be true # 170 Hyl Am Y MM 1-92  
Disciples' Song (memorization) Tune: # 13 SLP

February  
Dare to be Brave # 173 Hyl Am Y MM 1-112  
Flying Out the Banner # 252 Hyl Am Y MM 1-112

March  
I think when I read that sweet story # 97 Hyl Am Y  
Father, lead me day by day # 141 Hyl Am Y

April  
O Joyous Easter Morning # 123 N Hyl Am Y  
Saviour like a shepherd lead us # 123 Hyl Am Y



FIFTH GRADE SONGS

## Theme Hymn for year:

All creatures of our God and King # 45 N Hyl Am Y MM  $\frac{1}{4}$ -72

## October

This is my Father's world # 46 Hyl Am Y

Fling out the Banner # 256 Hyl Am Y

How Strong and Sweet p. 16 Appendix Hyl Am Y

## November

Love at Home p. 42 Appendix Hyl Am Y MM  $\frac{1}{4}$ -88O Jesus, I have promised # 138 Hyl Am Y MM  $\frac{1}{4}$ -88O Jesus, Prince of Life # 179 Hyl Am Y MM  $\frac{1}{4}$ -100We plow the fields and scatter # 284 Hyl Am Y MM  $\frac{1}{4}$ -108

## December

Dare to be brave # 175 Hyl Am Y MM  $\frac{1}{4}$ -72Joy to the world, & others # 71 Hyl Am Y MM  $\frac{1}{4}$ -69

## January

I would be true # 170 Hyl Am Y

Marching With the Heroes # 259 N Hyl Am Y MM  $\frac{1}{4}$ -112Stand Up, Stand Up for Jesus # 202 Hyl Am Y (1) MM  $\frac{1}{4}$ -108(2) MM  $\frac{1}{4}$ -120Thy Word is like a garden # 65 Hyl Am Y MM  $\frac{1}{4}$ -88

## February

God of our boyhood # 169 Hyl Am Y MM  $\frac{1}{4}$ -80

## March

Just as I am, young, strong # 131 Hyl Am Y MM  $\frac{1}{4}$ -80

Hear our prayer, O Lord p. 34 Appendix Hyl Am Y

## April

Thy Word is like a garden Lord # 65 Hyl Am Y

Sanctus, "Holy, Holy, Holy" p. 14 App Hyl Am Y MM  $\frac{1}{4}$ -76

There is a green hill far away # 108 Hyl Am Y MM 8th-104

Just as I am, young, strong # 131 Hyl Am Y, vv 1 &amp; 4

Take my life and let it be # 166 Hyl Am Y vv 1, 2, &amp; 4

MM  $\frac{1}{4}$ -76

NOTE: The following hymns are recommended as being of especial worth for this group, and should be used if possible in addition to those listed for Grade 5 above:

O Son of Man, Our Hero # 109 N Hyl Am Y MM  $\frac{1}{4}$ -56

Joyful, Joyful We Adore Thee # 43 N Hyl Am Y

We plow the fields and scatter # 284 Hyl Am Y

God of our boyhood # 169 Hyl Am Y

Father in Heaven, who lovest all # 168 Hyl Am Y (Kipling)

Saviour, Hear us, we pray # 155 Hyl Am Y MM  $\frac{1}{4}$ -80 (Brahms)God is working His purpose out # 266 Hyl Am Y MM  $\frac{1}{4}$ -104 (Missions)



# FIFTH GRADE SONGS

Theme Hymn for Year:  
All creatures of our God and King # 45 N Hyl Am Y MM 1-72

October

This is my Father's world # 46 Hyl Am Y  
Ring out the Banner # 236 Hyl Am Y  
How Strong and Sweet p. 16 Appendix Hyl Am Y

November

Love at Home p. 48 Appendix Hyl Am Y  
O Jesus, I have promised # 138 Hyl Am Y  
O Jesus, Prince of Life # 179 Hyl Am Y  
We plow the fields and scatter # 284 Hyl Am Y

December

Dare to be brave # 178 Hyl Am Y  
Joy to the world, & others # 71 Hyl Am Y

January

I would be true # 170 Hyl Am Y  
Marching with the Heroes # 239 N Hyl Am Y  
Stand up, Stand up for Jesus # 202 Hyl Am Y  
Thy Word is like a garden # 65 Hyl Am Y

February

God of our boyhood # 169 Hyl Am Y

March

Just as I am, young, strong # 131 Hyl Am Y  
Hear our prayer, O Lord p. 34 Appendix Hyl Am Y

April

Thy Word is like a garden # 65 Hyl Am Y  
Sanctus, "Holy, Holy, Holy" p. 14 App Hyl Am Y  
There is a green hill far away # 108 Hyl Am Y  
That as I am, young, strong # 131 Hyl Am Y, vv 1 & 4  
Take my life and let it be # 166 Hyl Am Y vv 1, 2, & 4

NOTE: The following hymns are recommended as being of especial worth for this group, and should be used if possible in addition to those listed for Grade 5 above:

O Son of Man, Our Hero # 109 N Hyl Am Y  
Joyful, joyful we adore thee # 43 N Hyl Am Y  
We plow the fields and scatter # 284 Hyl Am Y  
God of our boyhood # 169 Hyl Am Y  
Father in Heaven, who lovest all # 168 Hyl Am Y (Kipling)  
Saviour, Hear us, we pray # 155 Hyl Am Y MM 1-80 (Brahms)  
God is working His purpose out # 266 Hyl Am Y MM 1-104 (Missionary)



SIXTH GRADE SONGS

Theme hymn for year:

O Son of Man, Our Hero # 109 N Hyl Am Y

October (Note: numbers in left margin refer to lessons)

- 1 Tell me the stories of Jesus # 94 Hyl Am Y  
 2 Jesus Saviour, Pilot Me # 148 Hyl Am Y  
 3-4 O Master, Let Me Walk With Thee # 205 Hyl Am Y MM  $\frac{1}{4}$ -84

November

- 5 Fairest Lord Jesus # 122 Hyl Am Y MM  $\frac{1}{4}$ -84  
 6-7 The Lord is my shepherd # 61 Hyl Am Y MM  $\frac{1}{4}$ -80  
 Thou Art My Shepherd # 54 N Hyl Am Y MM  $\frac{1}{4}$ -54  
 8 When the Lord of love was here # 98 Hyl Am Y MM  $\frac{1}{4}$ -88  
 9 Come ye thankful people come # 283 Hyl Am Y MM  $\frac{1}{4}$ -92

December

- 10 Faith of our fathers # 256 N Hyl Am Y MM  $\frac{1}{4}$ -84  
 11 Once to every man and nation # 220 N Hyl Am Y MM  $\frac{1}{2}$ -72  
 12 Joy to the world # 71 Hyl Am Y

January

- 13 Dare to be brave # 175 Hyl Am Y  
 14 I would be true # 170 Hyl Am Y  
 15 O Jesus, I have promised # 138 Hyl Am Y  
 16 Just as I am, thine own # 145 N Hyl Am Y

February

- 17-18 Galilee, Bright Galilee # 99 Hyl Am Y MM  $\frac{1}{4}$ -69  
 19 We've a story to tell # 260 Hyl Am Y MM  $\frac{1}{4}$ -88  
 20 O Jesus, Prince of life # 179 Hyl Am Y

March

- 21 O Jesus, Prince of Life # 179 Hyl Am Y  
 22 Come thou, almighty King # 7 Hyl Am Y MM  $\frac{1}{4}$ -104  
 23 The Church's One Foundation # 273 Hyl Am Y MM  $\frac{1}{4}$ -116

April

- 24-25 O Jesus, Prince of Life # 179 Hyl Am Y  
 26 There is a green hill # 108 Hyl Am Y  
 27 There is a green hill # 108 Hyl Am Y  
 28 Christ the Lord is risen today # 114 Hyl Am Y MM  $\frac{1}{4}$ -116

NOTE: We consider these hymns of extreme importance for this grade:

- O Son of Man, Our Hero # 109 N Hyl Am Y  
 Fairest Lord Jesus # 122 Hyl Am Y  
 O Master of the Loving Heart Tune: # 144 Hyl Am Y MM  $\frac{1}{4}$ -60  
 (Play in E major. Special text)  
 Galilee, Bright Galilee # 99 Hyl Am Y  
 Easter Carols: Christ the Lord is risen, # 34 Concord MM  $\frac{1}{2}$ -56  
 The Eastertide with joy was bright # 35 Concord MM  $\frac{1}{2}$ -88  
 There is a green hill far away # 108 Hyl Am Y



# SIXTH GRADE SONGS

Theme hymn for year:

O Son of Man, Our Hero # 102 Hyl Am Y

October (Note: numbers in left margin refer to lessons)

1 Tell me the stories of Jesus # 94 Hyl Am Y  
2 Jesus Saviour, Pilot Me # 148 Hyl Am Y  
3-4 O Master, Let Me Walk With Thee # 202 Hyl Am Y MM # -84

November

5 Fairest Lord Jesus # 122 Hyl Am Y  
6-7 The Lord is my shepherd # 61 Hyl Am Y MM # -80  
8 Thou Art My Shepherd # 54 Hyl Am Y MM # -84  
9 When the Lord of love was here # 98 Hyl Am Y MM # -88  
10 Come ye thankful people come # 283 Hyl Am Y MM # -92

December

10 Birth of our fathers # 256 Hyl Am Y MM # -84  
11 Once to every man and nation # 280 Hyl Am Y MM # -72  
12 Joy to the world # 71 Hyl Am Y

January

13 Care to be brave # 178 Hyl Am Y  
14 I would be true # 170 Hyl Am Y  
15 O Jesus, I have promised # 138 Hyl Am Y  
16 Just as I am, thine own # 145 Hyl Am Y

February

17-18 Galilee, Bright Galilee # 99 Hyl Am Y MM # -82  
19 We've a story to tell # 200 Hyl Am Y MM # -88  
20 O Jesus, Prince of life # 179 Hyl Am Y

March

21 O Jesus, Prince of life # 179 Hyl Am Y  
22 Come thou, almighty King # 7 Hyl Am Y MM # -104  
23 The Church's One Foundation # 275 Hyl Am Y MM # -116

April

24-25 O Jesus, Prince of life # 179 Hyl Am Y  
26 There is a green hill # 108 Hyl Am Y  
27 There is a green hill # 108 Hyl Am Y  
28 Christ the Lord is risen today # 114 Hyl Am Y MM # -116

NOTE: We consider these hymns of extreme importance for this grade:

O Son of Man, Our Hero # 102 Hyl Am Y  
Fairest Lord Jesus # 122 Hyl Am Y  
O Master of the Loving Heart Tunes: # 144 Hyl Am Y MM # -80  
(Play in E major. Special text)  
Galilee, Bright Galilee # 99 Hyl Am Y  
Easter Carols: Christ the Lord is risen, # 34 Concord MM # -56  
The Easterlidge with joy was bright # 55 Concord MM # -88  
There is a green hill far away # 108 Hyl Am Y



SEVENTH GRADE SONGS

Theme hymn for year:

Shepherd of Tender Youth # 138 N Hyl Am Y

Purity

Thou Who Taught the thronging people # 113 N Hyl Am Y MM  $\frac{1}{2}$ -72

Prayer

Father Almighty, bless us # 154 Hyl Am Y MM  $\frac{1}{2}$ -60

Choices

Once to every man and nation # 220 N Hyl Am Y MM  $\frac{1}{2}$ -80

Miracles (and a modern application)

O Master workman of the race # 98 N Hyl Am Y MM  $\frac{1}{4}$ -80

Teachings of Jesus

Break Thou the bread of life # 71 N Hyl Am Y MM  $\frac{1}{4}$ -72

Prayer Responses

Sanctus # 336 N Hyl Am Y MM  $\frac{1}{4}$ -40

Sanctus Page # 14 App Hyl Am Y

Missions

In Christ there is no east or west # 299 N Hyl Am Y MM  $\frac{1}{4}$ -104

Devotional Hymns to Christ

O Master, let me walk with thee # 197 N Hyl Am Y MM  $\frac{1}{4}$ -80

Just as I am, Thine Own to Be # 145 N Hyl Am Y

O Son of Man, Our Hero # 108 N Hyl Am Y

EIGHTH GRADE SONGS

Theme Hymn for year:

Once to every man and nation # 220 N Hyl Am Y

October

The church's one foundation # 308 N Hyl Am Y

November

Faith of our Fathers # 256 N Hyl Am Y

December

All my heart, this night rejoices # 85 N Hyl Am Y MM  $\frac{1}{4}$ -104

January

O brother man, fold to thy heart # 244 N Hyl Am Y MM  $\frac{1}{4}$ -90

February

Pass on the torch # 229 N Hyl Am Y MM  $\frac{1}{4}$ -116

March

Holy Spirit, truth divine # 60 N Hyl Am Y MM  $\frac{1}{4}$ -76

April

Easter Flowers # 126 N Hyl Am Y MM  $\frac{1}{2}$ -58



# SEVENTH GRADE SONGS

Theme Hymn for Year:

Shepherd of Tender Youth # 138 N Hyl Am Y

Fortify

Thou who taught the struggling people # 113 N Hyl Am Y MM # -72

Prayer

Father Almighty, bless us # 124 Hyl Am Y MM # -60

Choices

Once to every man and nation # 230 N Hyl Am Y MM # -80

Miracles (and a modern application)

O Master workman of the race # 98 N Hyl Am Y MM # -80

Teachings of Jesus

Break Thou the bread of life # 71 N Hyl Am Y MM # -72

Prayer Responses

# 338 N Hyl Am Y MM # -40

Sanctus

Page # 14 App Hyl Am Y

Sanctus

Missions

In Christ there is no east or west # 232 N Hyl Am Y MM # -104

Devotional Hymns to Christ

O Master, let me walk with thee # 127 N Hyl Am Y MM # -80

Just as I am, Thine Own to Be # 145 N Hyl Am Y

O Son of Man, Our Hero # 108 N Hyl Am Y

## EIGHTH GRADE SONGS

Theme Hymn for Year:

Once to every man and nation # 230 N Hyl Am Y

October

The church's one foundation # 308 N Hyl Am Y

November

Faith of our Fathers # 236 N Hyl Am Y

December

All my heart, this night rejoices # 85 N Hyl Am Y MM # -104

January

O brother man, told to thy heart # 244 N Hyl Am Y MM # -90

February

Pass on the torch # 232 N Hyl Am Y MM # -116

March

Holy Spirit, truth divine # 80 N Hyl Am Y MM # -76

April

Easter Flowers # 166 N Hyl Am Y MM # -58



## 6. VCC SONG PREFERENCES

## War Songs

Long, long trail	There's a rose that grows
My Buddy	Smile the while
Just a Baby's prayer	Over there
Tipperary	Oh, how I hate to get up in the morning
K-K-K-Katy	Hinkey Dinkéy Parlez-vous
Goodbye mule	Artillery Song

## Harmony Songs

My wild Irish rose	Bicycle built for two
Let Me call you sweetheart	Old spinning wheel
When It's springtime in the Rockies	I've been workin'
Just a song at twilight	Moonlight on the Wabash
Sweet Adeline	Annie Rooney
O Sole Mio	Rosie O'Grady
Swanee River	Moonlight and Roses
Silver Threads among	Long long ago
Maggie	Believe me, if all those endearing
Mother Machree	Frivolous Sal

## Ballads

The Last Roundup	Perfect Day
Ol' Faithful	Sunshine of your smile
Lazybones	Trail of the Lonesome pine
Ol' Man River	Over Somebodyelse's shoulder
Indiana Moon	River, stay way from my door
Deep river	That's why Darkies were born
Chloe	Look down that lonesome road
Shine on Harvest Moon	Sailing on the Robt. E. Lee
Swing low, sweet chariot	All I do is dream of you
Mammy	No, No, a thousand times no!
Champagne Waltz	Shine on, Harvest moon
	Carry Me Back to old Virginny

## Rhythm Songs

Happy are we  
 Dark Town Strutters' Ball  
 Alexander's Ragtime Band  
 An Earful of Music  
 Dinah Lee  
 Casey Jones  
 Man on the Flying Trapeze  
 Bill Bailey, won't you please come home



8. VOC SONG REFERENCES

War Songs

Long, long trail	There's a rose that grows
My Buddy	Smile the while
Last a Baby's prayer	Over there
Tipperary	Oh, how I hate to get up in the morning
K-K-K-Katy	Hinky Dinky Parlez-vous
Goodbye mule	Artillery Song

Harmony Songs

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Let me call you sweetheart	Old spinning wheel
When it's springtime in the Rockies	I've been workin'
Last a song at twilight	Moonlight on the Washash
Sweet Adeline	Annie Rooney
O Sole Mio	Boats O'Grady
Swanee River	Moonlight and Roses
Silver Threads among	Long long ago
Maggie	Believe me, it all those endearing
Mother Machree	Prisoners Gai

Ballads

The Last Roundup	Perfect Day
O' Faithful	Shanahine of your smile
Lazybones	Trail of the Lonesome Pine
O' Man River	Over Somebody's shoulder
Indiana Moon	River, stay away from my door
Deep river	That's why Darkies were gorn
Chloe	Look down that lonesome road
Shine on Harvest Moon	Sailing on the Bobb. B. Lee
Swing low, sweet chariot	All I do is dream of you
Mammy	No, No, a thousand times no!
Champagne Waltz	Shine on, Harvest moon
	Carry Me Back to old Virginia

Rhythm Songs

Happy are we  
Dark Town Strutters' Ball  
Alexander's Ragtime Band  
An Earl of Music  
Dinah Lee  
Casey Jones  
Man on the Flying Trapeze  
Bill Bailey, won't you please come home



## FIFTY-FIVE YEARS' MINSTRELSY

Ten Notable Songs For Each Year from 1880-1935.

1880

All on account of Eliza  
Are you There, Moriarty  
Cradle's Empty, Baby's gone  
Golden-wedding  
Hear Dem Bells  
In the Evening By The Moonlight  
Mary Kelley's Bean  
Never Take the Horseshoe From the Door  
Oh, Dem Golden Slippers  
Skids are Out Tonight

1881

Maguires  
Major Gilfeather  
Miranda, When We're Made One  
Miss Brady's Piano Fortay  
Paddy Duffy's Cart  
Peek-a-Boo  
There's Always A Seat In The Parlor For You  
Violet From Mother's Grave  
Wait Till the Clouds Roll By  
Wheel the Baby Out

1882

Market On Saturday Night  
Old Turnkey  
Poor Irish Minstrel  
Since McManus Went Down  
Since Nellie Went Away  
When the Clock In The Tower Strikes Twelve  
Bold McIntyres  
Bring Back My Bonnie To Me  
Charleston Blues  
Down In Gossip Row

1883

Little Daughter Nell  
Marguerite  
Mother Is The Best Friend After All  
My Nellie's Blue Eyes  
New Coon in Town  
Only A Pansy Blossom  
Rose Song  
Sam Johnson's Colored Cake Walk  
Handful of Earth From Mother's Grave  
Hurry Little Children, Sunday Morn



# FIFTY-FIVE YEARS' MINSTRELSY

Ten Notable Songs For Each Year from 1880-1935.

1880

All on account of Rites  
Are you there, Moriaty  
Crabie's Empty, Baby's gone  
Golden wedding  
Hear Dem Bells  
In the Evening By the Moonlight  
Mary Kelley's Bean  
Never Take the Horseshoe From the Door  
Oh, Dem Golden Slippers  
Skids are Out Tonight

1881

Magdires  
Major Gilleather  
Miranda, When We're Made One  
Miss Brady's Piano Fortay  
Paddy Duff's Cart  
Peek-a-Boo  
There's Always A Seat In The Parlor For You  
Violent From Mother's Grave  
Wait Till the Clouds Roll By  
Wheel the Baby Out

1882

Market On Saturday Night  
Old Turnkey  
Poor Irish Minstrel  
Since McManus Went Down  
Since Nellie Went Away  
When the Clock in the Tower Strikes Twelve  
Sold McIntyres  
Bring Back My Bonnets To Me  
Charleston Blues  
Down in Gossip Row

1883

Little Daughter Nell  
Marguerite  
Mother Is The Best Friend After All  
My Nellie's Blue Eyes  
New Coon in Town  
Only A Fanny Blossom  
Rose Song  
Sam Johnson's Colored Cake Walk  
Handful of Earth From Mother's Grave  
Harry Little Children, Sunday Morn



## 1884

Listen To My Tale Of Woe  
 Plum Pudding  
 White Wings  
 Always Take Mother's Advice  
 Boodle  
 Climbing Up the Golden Stairs  
 Coming Home From Meeting  
 Hello, Bobby  
 Her Golden Hair Was Hanging  
 Hush, Little Baby Don't You Cry

## 1885

Peggy O'More  
 Poverty's Tears Ebb and Flow  
 Stick To Your Mother  
 U.S. Black Marines  
 You Never Miss Your Mother Till She's Gone  
 Answer  
 Be Home When The Clock Strikes Ten  
 Flying Trapeze  
 Get Up Jack, Sit Down John  
 I had \$15 In My Inside Pocket

## 1886

Johnny Get Your Gun  
 Letter That Never Came  
 My Own Sweet Nellie Bawn  
 Never Take No For An Answer  
 Rock-a-bye Baby  
 Sunshine Will Come Again  
 Why Paddy's Always Poor  
 Gathering the Myrtle With Mary  
 Her Own Boy Jack  
 I Owe \$10 To O'Grady

## 1887

Outcast Unknown  
 Comrades  
 Curse  
 Gallant Sixty-Ninth  
 HI-HO! Let Her Go, Galagher  
 I Believe It For My Mother Told Me So  
 If The Waters Could Speak As They Flow  
 Slavery's Passed Away  
 Song That Reached My Heart  
 We've Both Been There Before



1884

Listen To My Tale Of Woe  
 Plum Pudding  
 White Wings  
 Always Takes Mother's Advice  
 Boogie  
 Climbing Up The Golden Stairs  
 Coming Home From "seeing"  
 Hello, Bobby  
 Her Golden Hair Was Hanging  
 Hush, Little Baby Don't You Cry

1885

Peggy O'More  
 Poverty's Tears Fall And Flow  
 Sick To Your Mother  
 U.S. Black Marines  
 You Never Miss Your Mother Till She's Gone  
 Answer  
 As Home When The Clock Strikes Ten  
 Flying Tapes  
 Get Up Jack, Sit Down John  
 I Had \$15 In My Inside Pocket

1886

Johnny Get Your Gun  
 Letter That Never Came  
 My Own Sweet Nellie Brown  
 Never Takes No For An Answer  
 Rock-a-Bye Baby  
 Sunshine Will Come Again  
 Why Paddy's Always Poor  
 Gathering the Myrtle With Mary  
 Her Own Boy Jack  
 I Owe \$10 To O'Grady

1887

Outcast Unknown  
 Contraband  
 Curse  
 Gallant Sixty-Ninth  
 Hi-Ho! Let Her Go, Gallagher  
 I Believe It For My Mother Told Me So  
 If The Waters Could Speak As They Flow  
 Slavery's Passed Away  
 Song That Reached My Heart  
 We've Both Been There Before



## 1888

Mottoes That Are Framed On The Wall  
 Night Maloney Landed In New York  
 Swing Song  
 When Love Is Young  
 Where Did You Get That Hat  
 Where The Sparrows and Chippies Parade  
 Whistlin' Coon  
 With All Her Faults I Love Her Still  
 Convict And The Bird  
 Keep In The Middle Of The Road

## 1889

In Good Old New York Town  
 O'Brannigan Fusiliers  
 Playmates  
 Slikde, Kelly, Slide  
 Three Leaves of Shamrock  
 Washington Post March  
 Blackthorne  
 Casey's Wife  
 For Goodness Sake, Don't Say I Told You  
 Get Away From That Window

## 1890

Irish Jubilee  
 It's Naughty But It's Nice  
 Learning MacFadden To Walk  
 Oh, Mamma Buy Me That  
 Oh, Promise Me  
 Song of the Steeple  
 Throw Him Down, McCloskey  
 Annie Rooney  
 Armorer  
 Drunk Up, Boys

## 1891

It Takes A Girl To Do It Everytime  
 Life Boat  
 Mavourneen  
 Narcissus  
 Nightingale Song  
 Pardon Came Too Late  
 Pretty Girl, A Summer's Night  
 Sights In A Dime Museum  
 Te-Ra-Ra-Bom-De-E  
 That Old Sweetheart of Mine



1888

Motors That Are Framed On The Wall  
 Night Money Landed In New York  
 Swing Song  
 When Love Is Young  
 Where Did You Get That Hat  
 Where The Sparrows and Chippies Parade  
 Whistlin' Coon  
 With All Her Frights I Love Her Still  
 Convict And The Bird  
 Keep In The Middle Of The Road

1889

In Good Old New York Town  
 O'Brannigan Fustlers  
 Playmates  
 Slicks, Kelly, Slide  
 Three Leaves Of Shamrock  
 Washington Post March  
 Blackthorn  
 Casey's Wife  
 For Goodness Sake, Don't Say I Told You  
 Get Away From That Window

1890

Irish Jubilee  
 It's Naughty But It's Nice  
 Learning MacRadden To Walk  
 Oh, Mamma Buy Me That  
 Oh, Promise Me  
 Song Of The Steeple  
 Throw Him Down, McCloskey  
 Annie Rooney  
 Armorer  
 Drunk Up, Boys

1891

It Takes A Girl To Do It Everytime  
 Life Boat  
 Mavourneen  
 Narcissus  
 Nightingale Song  
 Pardon Came Too Late  
 Pretty Girl, A Summer's Night  
 Rights In A Dime Museum  
 T-R-Ra-Bom-De-B  
 That Old Sweetheart Of Mine



## 1892

I'm The Man Who Broke The Bank At Monte Carlo  
 Peek of Cards  
 Riding On The Elevated Railroad  
 She Lives On Murray Hill  
 Sweet Marie  
 Sweetest Story Ever Told  
 Tip Your Hat To Nellie  
 Wedding of the Lily And The Rose  
 Bowery  
 Daddy Wouldn't Buy Me a Bow-Wow

## 1893

I've Been To Gay Paree  
 Little Johnny Dugan  
 Linger, Longer, Loo  
 Mamie Come Kiss Your Honey Boy  
 Private Tommy Atkins  
 Rosie, Sweet Rosabel  
 Say au revoir but Not Goodnight  
 Sergeant Hickey of the G.A.R.  
 Somebody Loves Me  
 Two Little Girls In Blue

## 1894

Isabella  
 Kathleen  
 Louisiana Lou  
 She May Have Seen Better Days  
 Sidewalks of New York  
 Songs My Mammy Sang For me  
 Sweet Bunch of Daisies  
 Take Back The Engagement Ring  
 Dancing In The Dark  
 El Capitan (March)

## 1895

Band Played On (And The)  
 Down In Poverty Row  
 Dreams Of My Own Land  
 Grace O'Moore  
 Henrietta  
 Just Tell Them That You Saw Me  
 My Dad's The Engineer  
 Only A Rosebud  
 Put Me Off At Buffalo  
 Sunshine of Paradise Alley



1892

I'm The Man Who Broke The Bank At Monte Carlo  
 Pork of Cards  
 Riding On The Elevated Railroad  
 She Lives On Murray Hill  
 Sweet Marie  
 Sweetest Story Ever Told  
 Tip Your Hat To Nellie  
 Wedding of the Lily and The Rose  
 Bowery  
 Daddy Wouldn't Buy Me A Bow-Wow

1893

I've Been To Gay Paris  
 Little Johnny Dugan  
 Finger, Finger, Too  
 Mama Come Kiss Your Honey Boy  
 Private Tommy Atkins  
 Rosie, Sweet Rosabel  
 Say an revoir but Not Goodnight  
 Sergeant Hickey of the G.A.R.  
 Somebody Loves Me  
 Two Little Girls In Blue

1894

Isabelle  
 Kathleen  
 Louisiana Lou  
 She May Have Seen Better Days  
 Sidewalks of New York  
 Songs My Mammy Sang For me  
 Sweet Bunch of Daisies  
 Take Back The Engagement Ring  
 Dancing In The Park  
 El Capitan (March)

1895

Band Played On (And The)  
 Down In Poverty Row  
 Dreams Of My Own Land  
 Grace O'More  
 Henrietta  
 Just Tell Them That You Saw Me  
 My Dad's The Engineer  
 Only A Rosebud  
 Put Me Off At Buffalo  
 Sunshine of Paradise Alley



1896

Elsie From Chelsea  
 Going For A Pardon  
 Hot Time In The Old Town Tonite  
 Hugh McCue  
 I Love You In The Same Old Way  
 Lucky Jim  
 Mr. Johnson, Turn Me Loose  
 My Mother Was A Lady  
 Song That Will Live Forever  
 Sweet Rosie O'Grady

1897

Break The News To MotheY  
 Eli Green's Cake Walk  
 Everybody Works But Father  
 I Don't Care If You Never Come Back  
 Kentucky Babe  
 Letter Edged In Black  
 Oh, What A Beautiful Ocean  
 On The Banks of the Wabash  
 Stars and Stripes Forever (March)  
 Take Back Your Gold

1898

Asleep In The Deep  
 Because  
 Gypsy Love Song  
 It's Not What You Were, It's What You Are  
 Just As the Sun Went Down  
 Let Me Shake The Hand That Shook The Hand Of Sullivan  
 Little Bit Off The Top  
 My Creole Sue  
 My Honolulu Lady  
 My Old New Hampshire Home

1899

Hands Across The Sea  
 Hello, My Baby  
 I Wonder Where She Is Tonight  
 Take Me Back To New York Town  
 Mandy Lee  
 My Lady Lu  
 My Wild Irish Rose  
 Picture No Artist Can Paint  
 Smoky Mokes  
 Stay In Your Own Back Yard







## 1900

Absence Makes The Heart Grow Fonder  
 Bird In A Gilded Cage  
 Blue And the Gray  
 Down South (original)  
 Goodbye, Dolly Grey  
 I Can't Tell Why I Love You  
 I'd Still Believe You True  
 Jimmie, The Pride Of Newspaper Row  
 Rosary  
 Strike Up the Band, Here Comes A Sailor  
 Tell Me Pretty Maiden

## 1901

Any Old Place, I can Hang My Hat  
 Baby Mine  
 Down Where The Cotton Blossoms Grow  
 Go 'Way Back And Sit Down  
 Goodmorning, Carrie  
 Hello Central, Give Me Heaven  
 Maiden With The Dreamy Eyes  
 Mighty Lak' A Rose  
 My Castle On The River Nile  
 Nobody's Looking But The Owl And the Moon

## 1902

Bill Bailey, Won't You Please Come Home  
 Heidleberg Stein Song  
 In The Good Old Summer Time  
 It's Always Fair Weather  
 Oh, Didn't He Ramble  
 Old Flag Never Touched The Ground  
 Please Let Me Sleep  
 Song That The Anvil Sings  
 Under The Bamboo Tree  
 You're As Welcome As the Flowers In May

## 1903

Always In The Way  
 Hiawatha  
 I Can't Do That Sum  
 Lazy Moon  
 Maid Of Timbuctoo  
 March Of The Tyys  
 Pale Hands I Loved  
 Toyland  
 When The Sunset Turns The Ocean's Blue To Gold  
 Sweet Adeline







## 1904

Back, Back To Baltimore  
 Blue Bell  
 Down Where The Silvery Mohawk Flows  
 I Wonder If You Miss Me  
 Man With The Ladder And Hose  
 Safest o' The Family  
 Sammy  
 Stop Your Ticklin' Jock  
 Teasing  
 Goodbye, Little Girl, Goodbye

## 1905

Carissima  
 Glow Worm  
 I Want What I Want When I Want It  
 In The Shade Of The Old Apple Tree  
 Mother, Pin A Rose On Me  
 Tammany  
 Waith Till The Sun Shines, Nellie  
 What You Going To Do When The Rent Comes Round?  
 When The Bell In The Lighthouse Rings  
 Will You Love Me In December As You Do In May?

## 1906

At Dawning  
 See, But This Is A Lonesome Town  
 He Walked Right In, Turned Around, And Walked Right Out  
 Hottentot Love Song (Again)  
 I Love A Lassie  
 Love Me And The World Is Mine  
 My Very Own  
 Not Because Your Hair Is Curly  
 Poor John  
 River Shannon

## 1907

Be Good (If You Can't Be Good, Be Careful)  
 Every Little Bit Added To What You've Got Makes Just a  
 I'm Afraid To Go Home In The Dark (little Bit More)  
 I'm Tying The Leaves On The Trees  
 Merry Widow Waltz  
 Red Wing  
 School Days  
 Somebody Lied  
 Tipperary (not War Song)  
 When A Fellow's On the Level With A Girl That's On The Square



1904

Back, Back To Baltimore  
 Blue Bell  
 Down Where The Silvery Mohawk Flows  
 I Wonder If You Miss Me  
 Man With The Ladder And Hose  
 Safest Of The Family  
 Tammy  
 Stop Your Ticklin' Jock  
 Tossing  
 Goodbye, Little Girl, Goodbye

1905

Carissima  
 Glow Worm  
 I Want What I Want When I Want It  
 In The Shade Of The Old Apple Tree  
 Mother, Pin A Rose On Me  
 Tammy  
 Wait Till The Sun Shines, Nellie  
 What You Going To Do When The Rent Comes Round?  
 When The Bell In The Lighthouse Rings  
 Will You Love Me In December As You Do In May?

1906

At Dawning  
 See, But This Is A Lonesome Town  
 He Walked Right In, Turned Around, And Walked Right Out  
 Hotter Love Song  
 I Love A Lassie  
 Love Me And The World Is Mine  
 My Very Own  
 Not Because Your Hair Is Curly  
 Poor John  
 River Shannon

1907

Be Good (If You Can't Be Good, Be Careful)  
 Every Little Bit Added To What You've Got Makes Just a  
 I'm Afraid To Go Home In The Dark  
 I'm Tying The Leaves On The Trees  
 Merry Widow Waltz  
 Red Wing  
 School Days  
 Somebody Lied  
 Tipperary (not War Song)  
 When A Fellow's On The Level With A Girl That's On The Square



1908

Cuddle Up A Little Closer  
 Daisies Won't Tell  
 Down Among The Sugar Cane  
 I Am Longing To Love Someone  
 In The Garden Of My Heart  
 Red, Red Rose  
 Shine On, Harvest Moon  
 Sunbonnet Sue  
 When I Get Back To Bonnie Scotland  
 Yip-I-Addy-I-Ay

1909

By The Light Of The Silvery Moon  
 Casey Jones  
 Come After Breakfast  
 Cubanola Glide  
 Every Little Movement Has A Meaning Of Its Own  
 I Wonder Who's Kissing Her Now  
 I've Got rings On My Fingers  
 Meet Me Tonight In Dreamland  
 My Pony Boy  
 Put On Your Old Gray Bonnet

1910

Chinatown, My Chinatown  
 Down By The Old Mill Stream  
 Let Me Call You Sweetheart  
 Mother Machree  
 My hero  
 Perfect Day  
 Some of These Days  
 Steamboat Bill  
 Stein Song  
 Sweet Mystery of Life

1911

Alexander's Ragtime Band  
 Everybody's Doing It  
 I Want A Girl Just Like The Girl  
 Little Gray Home In The West  
 My Beautiful Lady  
 My Rose Of Honolulu  
 Oh, You Beautiful Doll  
 Ramin' In The Gloom  
 Somewhere A Voice Is Calling  
 Till The Sands Of The Desert Grow Cold







## 1912

After All That I've Been To You  
 After You're Gone  
 Goodnight Nurse  
 I'm On My Way To Dublin Bay  
 It's A Long Way To Tipperary  
 Moonlight Bay  
 Peg O' My Heart  
 Sweetheart Of Sigma Chi  
 Sympathy  
 Waitin' For the Robt. E. Lee  
 When Irish Eyes Were Smiling

## 1913

All Aboard For Dixie  
 Curse of An Aching Heart  
 Get Out And Get Under  
 Honeymoon Lane  
 I Miss You Most Of All  
 Marcheta  
 Snooky Ookums  
 Trail of the Lonesome Pine  
 Wondering  
 You Made Me Love You

## 1914

By The Beautiful Sea  
 Can't You Hear Me Callin' Caroline?  
 I Want To Go Back To Michigan  
 Missouri Waltz  
 Sari Waltz  
 There's A Little Spark Of Love Still Burning  
 When I was A Dreamer  
 When You Wore A Tupip And I Wore A Big Red Rose  
 When You're Away  
 Who Paid The Rent For Mrs. Rip Van Winkle?

## 1915

Are You From Dixie?  
 Down In Bom Bom Bay  
 Keep The Home Fires Burning  
 Kiss Me Again  
 Mademoiselle From Armentieres  
 Pack Up Your Troubles In Your Old kit Bag  
 Scaddle-de-Mooch  
 There's A Long Long Trail  
 Underneath the Stars  
 When Old Bill Bailey Plays His Ukulele



1912

After All That I've Been To You  
 After You're Gone  
 Goodnight Nurse  
 I'm On My Way To Dublin Bay  
 It's A Long Way To Tipperary  
 Moonlight Bay  
 Peg O' My Heart  
 Sweetheart Of Sigma Chi  
 Sympathy  
 Waitin' For the Robt. M. Lee  
 When Irish Eyes Were Smiling

1913

All Aboard For Dixie  
 Curses Of An Aching Heart  
 Get Out And Get Under  
 Honey-moon Lane  
 I Miss You Most Of All  
 Marcheta  
 Shooky Cokums  
 Trail of the Lonesome Pine  
 Wondering  
 You Made Me Love You

1914

By The Beautiful Sea  
 Can't You Hear Me Callin' Caroline?  
 I Went To Go Back To Michigan  
 Missouri Waltz  
 Sari Waltz  
 There's A Little Spark Of Love Still Burning  
 When I Was A Dreamer  
 When You Were A Tulpin And I Wore A Big Red Rose  
 When You're Away  
 Who Paid The Rent For Mrs. Rip Van Winkle?

1915

Are You From Dixie?  
 Down In Bon Bon Bay  
 Keep The Home Fires Burning  
 Kiss Me Again  
 Mademoiselle From Armentieres  
 Back Up Your Troubles In Your Old Kit Bag  
 Scaddle-ge-Mooch  
 There's A Long Long Trail  
 Underneath the Stars  
 When Old Bill Bailey Plays His Ukulele



## 1916

America, I Love You  
 Down Among The Sheltering Palms  
 Goodbye, Good luck, God Bless You  
 Hello Hawaii, How Are You?  
 I Ain't Got Nobody  
 If I Knock The "1" Out Of Keely  
 Ireland Must Be Heaven  
 Mammy's Lil' Coal Black Rose  
 Poor Butterfly  
 Pretty Baby

## 1917

Blue Bird  
 Barktown Strutters' Ball  
 For Me And My Gal  
 Hail, Hail The Gang's All Here  
 I Don't Want To Get Well  
 Oh Johnny, Oh Johnny, Oh  
 Over There  
 Vamp  
 What Do You Want To Make Those Eyes At Me For  
 You're In The Army Now

## 1918

Beautiful Ohio  
 Dear Old Pal Of Mine  
 Goodbye Broadway, Hello France  
 I'm Always Chasing Rainbows  
 I'm Sorry I Made You Cry  
 Jeannine  
 Just A Baby's Prayer At Twilight  
 K-K-K-Katy  
 That Tumble-Down Shack In Athlone  
 Till We Meet Again

## 1919

Alice Blue Gown  
 Everybody's Happy Now  
 How Ya Gonna Keep 'Em Down On The Farm  
 Let The Rest Of The World Go By  
 Love Sends A Little Gift Of Roses  
 Oh, What A Pal Was Mary  
 Peggy  
 Rose Of No Man's Land  
 Tell Me  
 World Is Waiting For The Sunrise



1916

Pretty Baby  
Poor Butterfly  
Mammy's Lil' Coal Black Rose  
Ireland Must Be Heaven  
If I Knock The "I" Out Of Kelly  
I Ain't Got Nobody  
Hello Hawaii, How Are You?  
Goodbye, Good Luck, God Bless You  
Down Among The Sheltering Palms  
America, I Love You

1917

You're In The Army Now  
What Do You Want To Make Those Eyes At Me For  
Vamp  
Over There  
Oh Johnny, Oh Johnny, Oh  
I Don't Want To Get Well  
Hall, Hall The Gang's All Here  
For Me And My Gal  
Darktown Strutters' Ball  
Blue Bird

1918

Till We Meet Again  
That Tumble-Down Shack In Aflonia  
K-K-K-Katy  
Just A Baby's Prayer At Twilight  
Teammate  
I'm Sorry I Made You Cry  
I'm Always Cheering Rainbows  
Goodbye Broadway, Hello France  
Dear Old Pal Of Mine  
Beautiful Ohio

1919

World Is Waiting For The Sunrise  
Tell Me  
Rose Of No Man's Land  
Percy  
Oh, What A Pal Was Mary  
Love Sends A Little Gift Of Roses  
Let The Rest Of The World Go By  
How Ya Gonna Keep 'Em Down On The Farm  
Everybody's Happy Now  
Alice Blue Gown



## 1920

Avalon  
 Bright Eyes  
 Broadway Rose  
 I'll Be With You In Apple Blossom Time  
 Little Town In The Old County Down  
 Love Nest  
 Margie  
 That Old Irish Mother Of Mine  
 Rose Of Washington Square  
 Old Man Jazz

## 1921

Ain't We Got Fun?  
 April Showers  
 I'm Just Wild About Harry  
 Jazz Me Blues  
 My Mammy  
 Salomy  
 Say It With Music  
 Second Hand Rose  
 Sheik  
 Tuck Me To Sleep

## 1922

Carolina In The Morning  
 Chicago  
 In The Little Old Red Schoolhouse  
 Jolly Peter  
 Kiss In The Dark  
 Mr. Gallagher, and Mr. Shean  
 Parade of the Wooden Soldiers  
 Stumbling  
 You Remind Me Of My Mother  
 Nellie Kelly, I Love You

## 1923

Barney Google  
 I Love You  
 I Won't Say I will, But I Won't Say I Won't  
 Just a Girl That Men Forget  
 Just For Tonight  
 Last Night On The Back Porch  
 Nutsey Fagan  
 So This Is Love  
 That Old Gang Of mine  
 Yes, We Have No Bananas



1930

Avalon  
Bright Eyes  
Broadway Rose  
I'll Be With You In Apple Blossom Time  
Little Town In The Old County Down  
Love Nest  
Marilyn  
That Old Irish Mother Of Mine  
Rose Of Washington Square  
Old Man Jazz

1931

Ain't We Got Fun?  
April Showers  
I'm Just Wild About Harry  
Jazz Me Blues  
My Mammy  
Shimmy  
Say It With Music  
Second Hand Rose  
Shake  
Tuck Me To Sleep

1932

Caroline In The Morning  
Chicago  
In The Little Old Red Schoolhouse  
Jolly Peter  
Kiss In The Dark  
Mr. Gallagher, and Mr. Sheen  
Parade Of The Wooden Soldiers  
Swinging  
You Remind Me Of My Mother  
Wellie Kelly, I Love You

1933

Barney Google  
I Love You  
I Won't Say I Will, But I Won't Say I Won't  
Just A Girl That Men Forget  
Just For Tonight  
Last Night On The Back Porch  
Mystery Ragen  
So This Is Love  
That Old Gang Of Mine  
Yes, We Have No Bananas



## 1924

All Alone  
 I Wonder What's Become Of Sally  
 Memory Lane  
 Oh, How I Miss You Tonight  
 Oh, Katerina  
 Prisoner's Song  
 Say It Again  
 What'll I Do?  
 When Day Is Done  
 Yes sir, That's My Baby

## 1925

Alabamy Bound  
 Collegiate  
 Just A Cottage Small  
 Manhattan  
 March of the Vagabonds  
 Only A Rose  
 Remember  
 Sitting On Top Of The World  
 Tea For Two  
 Valencia

## 1926

Always  
 Birth of the Blues  
 Black Bottom  
 Girl Friend  
 He Knows His Groceries  
 I'd Climb The Highest Mountain  
 Just A Memory  
 Play Gypsies, Dance Gypsies  
 Reaching For the Moon  
 Wedding Of The Painted Doll

## 1927

Ain't She Sweet?  
 Among My Souvenires  
 Blue Skies  
 Chloe  
 Girl Of My Dreams  
 Me And My Shadow  
 My Blue Heaven  
 Old Man River  
 Russian Lullaby  
 Sonny Boy

## 1928

Brother, Can You Spare A Dime  
 Haul On The Range  
 How Deep Is The Ocean  
 I Love A Parade  
 Let's Put Out The Lights  
 and Go To Sleep  
 Play Fiddle Play  
 Say It Isn't So  
 There's A Shanty In Old  
 Shanty Town  
 Tip-toe Through The Tulips  
 We Just Couldn't Say Goodbye



1934

All Alone  
I Wonder What's Become Of Sally  
Memory Lane  
Oh, How I Miss You Tonight  
Oh, Katherine  
Prisoner's Song  
Say It Again  
What'll I Do?  
When Day Is Done  
Yes sir, That's My Baby

1935

Albany Bound  
Collegiate  
Just A Cottage Small  
Manhattan  
March Of The Vagabonds  
Only A Rose  
Remember  
Sitting On Top Of The World  
Tee For Two  
Valencia

1936

Always  
Birth Of The Blues  
Black Bottom  
Girl Friend  
He Knows His Groceries  
I'd Climb The Highest Mountain  
Just A Memory  
Play Gypsies, Dance Gypsies  
Reaching For the Moon  
Wedding Of The Painted Doll

1937

Ain't She Sweet?  
Among My Souvenirs  
Blue Skies  
Chloe  
Girl Of My Dreams  
He And My Shadow  
My Blue Heaven  
Old Man River  
Russian Lullaby  
Sonny Boy



## 1928

Angela Mia  
 Button Up Your Over coat  
 I Can't Give You Anything But Love, Baby  
 I've Got A Rainbow Round My Shoulder  
 Lover, Come Back To Me  
 Moonlight And Roses  
 Precious Little Thing Called Love  
 Romona  
 You're The Cream In My Coffee  
 I Kiss Your Hand, Madame

## 1929

Broadway Melody  
 Happy Days Are Here Again  
 I'm Just A Vagabond Lover  
 Little Kiss Each Morning  
 Mean To Me  
 Moanin' Low  
 Pagan Love Song  
 Song of the Islands  
 What Is This Thing Called Love?  
 When It's Springtime In The Rockies

## 1930

Betty Co-ed  
 Body and Soul  
 Dancing With Tears In My Eyes  
 I Got Rhythm  
 Little White Lies  
 Peanut Vendor  
 Sing Something Simple  
 Would You Like To Take A Walk  
 Thank Your Father  
 Two Hearts That Beat In Waltz (3/4) Time

## 1931

Home  
 Bet's Sit And Talk About You  
 Mama Don't Want No Peas And  
 Rice And Cocoanut Oil  
 Mama Inez  
 Marta  
 Night Was Made For Love  
 She Didn't Say Yes, She Didn't  
 say No  
 That's Why Darkies Were Born  
 This Is The Missus  
 When The Moon Comes Over The Mt.

## 1932

Brother, Can You Spare A Dime  
 Home On The Range  
 How Deep Is The Ocean  
 I Love A Parade  
 Let's Put Out The Lights  
 and Go To Sleep  
 Play Fiddle Play  
 Say It Isn't So  
 There's A Shanty In Old  
 Shanty Town  
 Tip-toe Through The Tulips  
 We Just Couldn't Say Goodbye



1928

Angela Mia  
Button Up Your Over coat  
I Can't Give You Anything But Love, Baby  
I've Got A Rainbow Round My Shoulder  
Lover, Come Back To Me  
Moonlight And Roses  
Precious Little Thing Called Love  
Romance  
You're The Cream In My Coffee  
I Kiss Your Hand, Madame

1929

Broadway Melody  
Happy Days Are Here Again  
I'm Just A Vagabond Lover  
Little Kiss Each Morning  
Mean To Me  
Makin' Love  
Pagan Love Song  
Song of the Islands  
What Is This Thing Called Love?  
When It's Springtime In The Rockies

1930

Betty Co-ed  
Body and Soul  
Dancing With Tears In My Eyes  
I Got Rhythm  
Little White Lies  
Peppermint Vendor  
Sing Something Simple  
Would You Like To Take A Walk  
Thank Your Father  
Two Hearts That Beat In Time (3/4) Time

1931

Home  
Bet's Sit And Talk About You  
Mama Don't Want No Feet And  
Rice And Coconut Oil  
Mama Inez  
Marta  
Night Was Made For Love  
She Didn't Say Yes, She Didn't  
say No  
That's Why Darkies Were Born  
This Is The Missus  
When The Moon Comes Over The Mt.

1932

Brother, Can You Spare A Dime  
Home On The Range  
How Deep Is The Ocean  
I Love A Parade  
Let's Put Out The Lights  
and Go To Sleep  
Play Fiddle May  
Say It Isn't So  
There's A Shanty In Old  
Shanty Town  
Tip-toe Through The Tulips  
We Just Couldn't Say Goodbye



# 1933 Original Compositions and Arrangements

Have You Ever Been Lonely  
 I'm Hopelessly In Love  
 Lazybones  
 Love Is The Sweetest Thing  
 Shadow Waltz  
 Shuffle Off To Buffalo  
 Stormy Weather  
 Hold Me  
 Night And Day  
 Smoke Gets In Your Eyes

## 1934

Isle Of Capri  
 Love In Bloom  
 Stars Fell On Alabama  
 Two Cigarettes In The Dark  
 I Saw Stars  
 Love Thy Neighbor  
 Stay As Sweet As You Are  
 Old Spinning Wheel  
 I Believe In Miracles  
 Good Ship Lolli-pop

## 1935

When I Grow Too Old To Dream  
 I Won't Dance  
 You're Lovely To Look At  
 Little White Gardenia  
 Lullaby of Broadway  
 Clouds  
 Rhythm Of The Rain  
 Soon  
 Restless  
 March Winds And April Showers



1933

Have You Ever Been Lonely  
I'm Hopelessly In Love  
Lazybones  
Love Is The Sweetest Thing  
Shadow Waltz  
Shuffle Off To Buffalo  
Stormy Weather  
Hold Me  
Night And Day  
Smoke Gets In Your Eyes

1934

Isle Of Capri  
Love In Bloom  
Stars Fell On Alabama  
Two Cigarettes In The Dark  
I Saw Stars  
Love Thy Neighbor  
Stay As Sweet As You Are  
Old Spinning Wheel  
I Believe In Miracles  
Good Ship Lollipop

1935

When I Grow Too Old To Dream  
I Won't Dance  
You're Lovely To Look At  
Little White Gardenia  
Rhapsody Of Broadway  
Clouds  
Rhythm Of The Rain  
Soon  
Restless  
March Winds And April Showers



## APPENDIX C: Original Compositions and Arrangements

## 1. "Festival Hymn",

Text And Arrangement of Sonata in A for Violin  
by Cesar Franck, for mixed chorus, four-part.

## 2. Children's Creative Work,

Musical creativity by the Ivanhoe Children's  
Summer Choir, describing characters in "The  
Snow Witch" by Constance d'Arcy Mackay.







Arthur Fultz

# FESTIVAL HYMN

CÉSAR FRANCK

**A** Allegretto poco mosso

Our thank-ful hearts we raise Thy joy with one ac-cord; Our

hymn of grate-ful praise As-cends to bless the Lord: For

all Thy gifts — O Lord we glo-ri-fy Thy Name! In

love we wor-ship and ad-o-re.

D.C. al B

Our Lord: Let

men with ev-ry pow'r as-sured Re-ech-o-ing His ho-ly word —



U - nite in song — *al Coda*

U - nite in song, in song. Ho - bless their Lord!

**[D] Alto Solo**

Fair flam-ing glo-ry — of worlds a - far — Fair veil-ed

splen-dor of moon and star, For dawns and moons, bright

*Men f* *Women*

(Alto Solo) We thank Thee

hope-ful. Give thanks to Him! Give thanks to Him

*lightly*

Our thank-ful hearts we raise — In joy with one ac-

cord > our hymn of grate-ful praise As-cends to bless



Lord: The sing-ing stars — repeat the theme — on high.

For pain-less child-hood's — grow-ing mind —

For youth's bold vis-ion — of man-kind —

For wise re-straint — from — no-ble Ail-re-fine — We  
Ah — — — — — Give

Thank Thee!  
thanks to — Him! Give thanks to — Him. Our thank-ful hearts we raise In

joy with one ac-cord —  
joy with one ac-cord — our hymn of grate-ful praise As-



G

cends to bless the Lord! We rise to bless Thee! Glo-ri-fy Thee!

mag-ni-fy Thee! Glo-ry be to Thee, O-Lord, most high!

Tutti

We

rise to bless Thee! Glo-ri-fy Thee! Glo-ri-fy Thee! Mag-ni-fy Thee!

Glo-ry be to Thee, O Lord, most high!

D.C. al D

Coda

Our Lord! We

rise to bless Thee! Glo-ri-fy Thee! Mag-ni-fy Thee! Glo-ry be to

We rise to bless Thee! Glo-ri-fy Thee! Mag-ni-fy Thee! Glo-ry

Thee! To Thee! O-Lord most high! We rise to bless Thee! Glo-ri-fy Thee!

be, to, Thee! O-Lord

O-Lord most high!

We rise to bless Thee! Glo-ri-

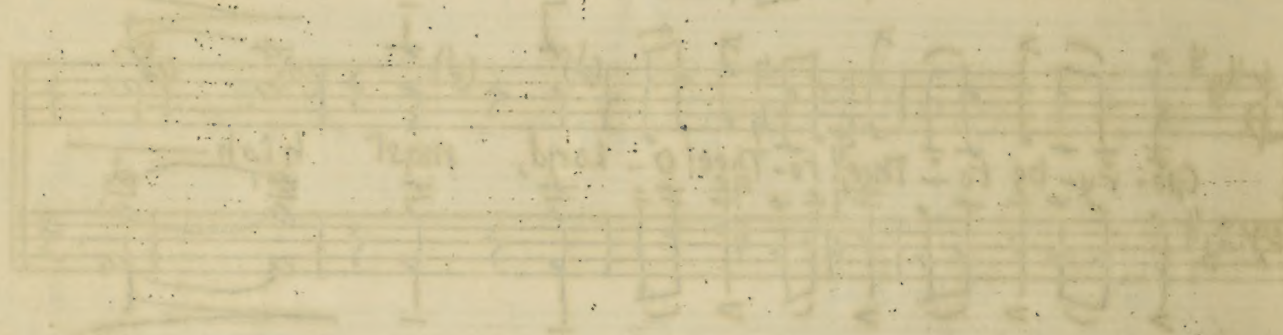
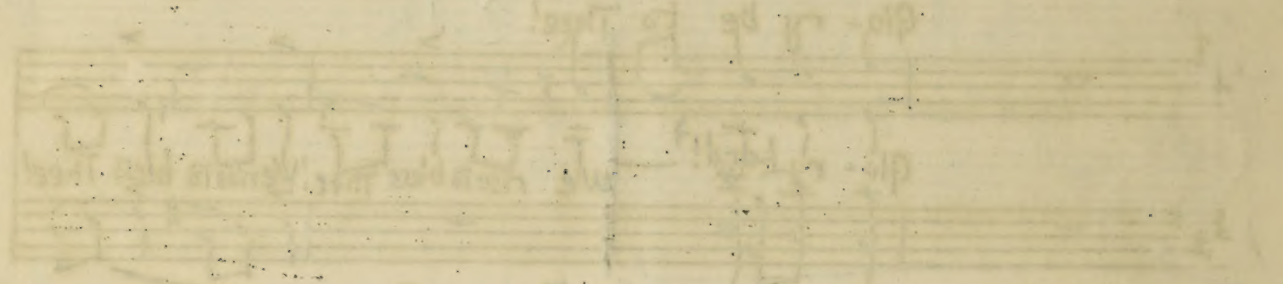
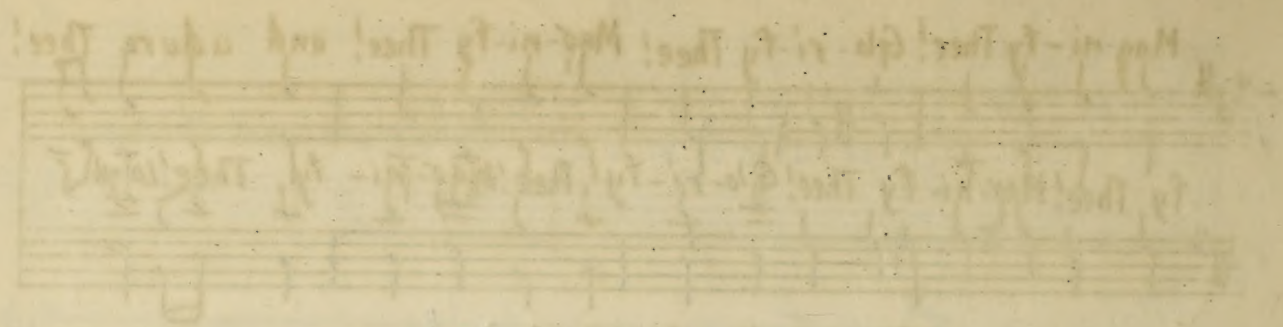


Mag-ni-fy Thee! Glo-ri-fy Thee! Mag-ni-fy Thee! and adore Thee!  
fy Thee! Mag-ni-fy Thee! Glo-ri-fy Thee! Mag-ni-fy Thee! Lord!

Glo-ry be to Thee! Coda  
Glo-ry-hord! We rise to bless Thee! We rise to bless Thee!

Glo-ry-be to Thee! to Thee! O-Lord, most high







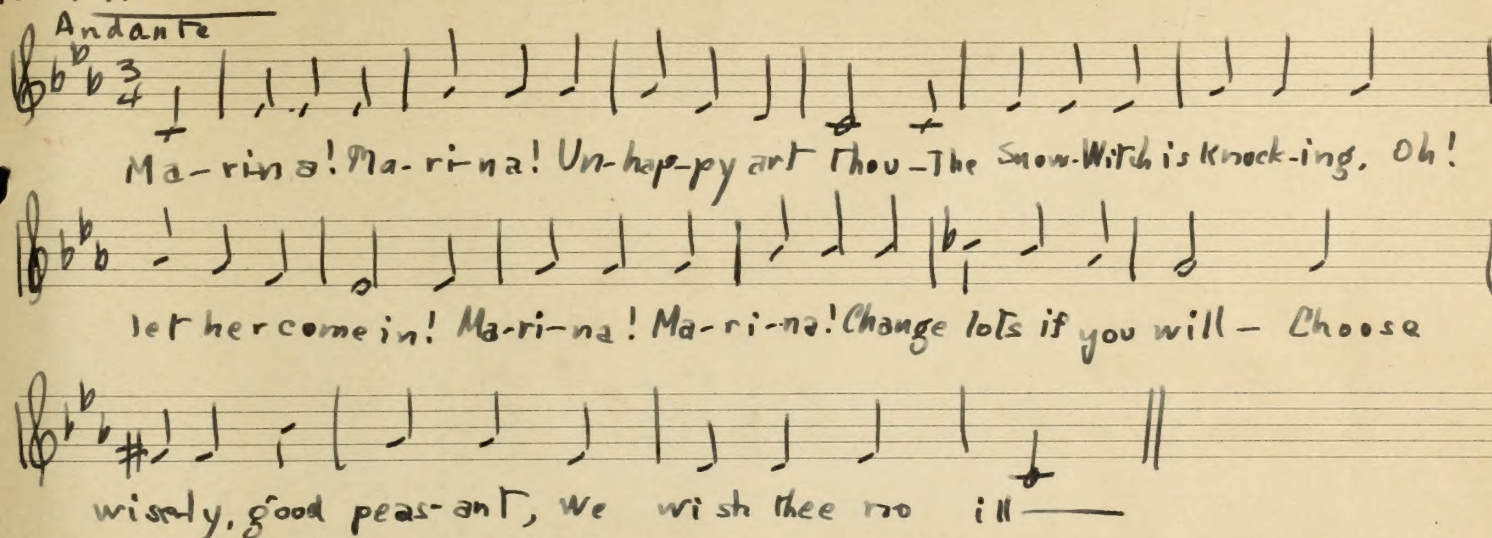
Musical Description  
of Characters in the "Snow Witch"

Children's Creative Work

4<sup>th</sup> to 7<sup>th</sup> grade People.

1. MARINA

*Andante*



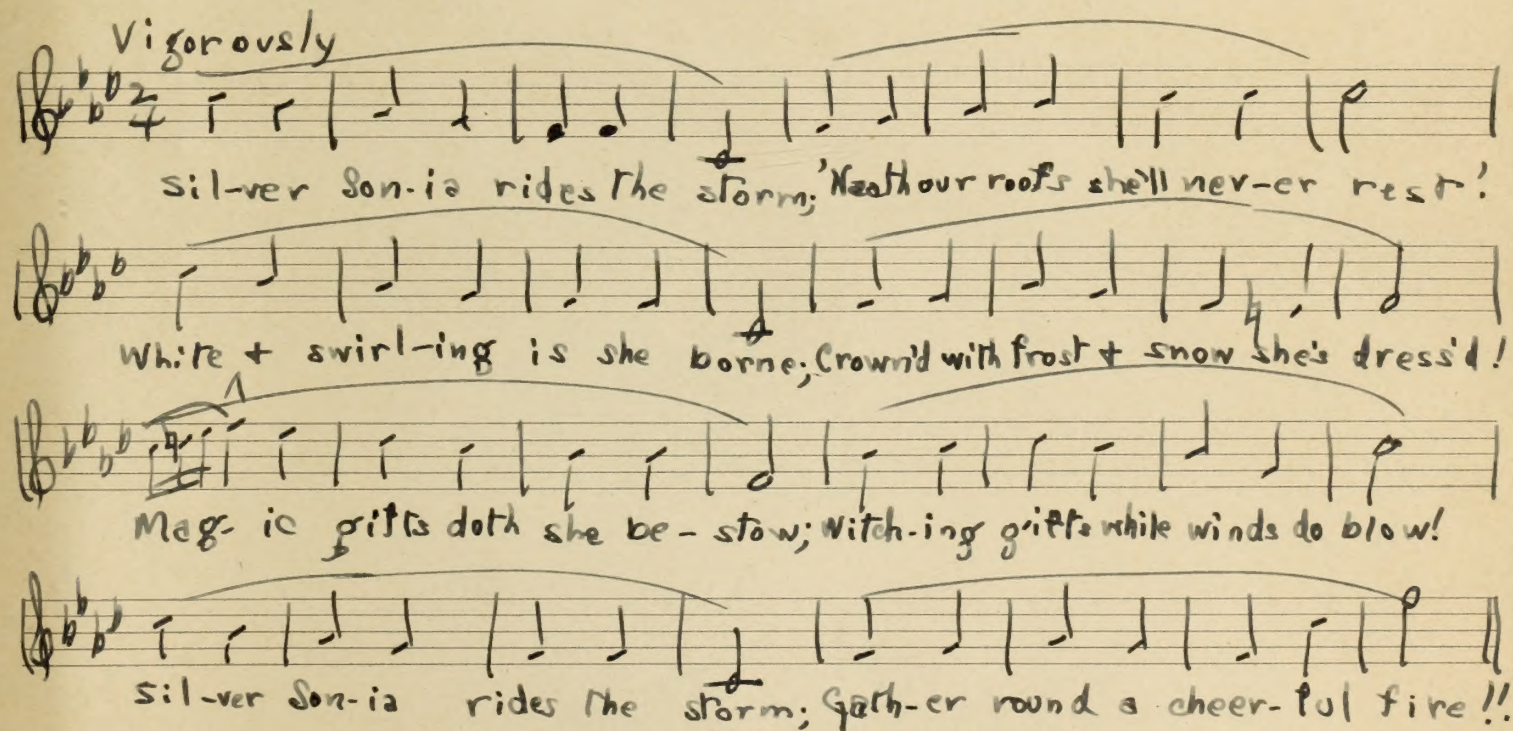
Ma-ri-na! Ma-ri-na! Un-hap-py art Thou - The Snow-Witch is Knock-ing, Oh!

let her come in! Ma-ri-na! Ma-ri-na! Change lots if you will - Choose

wisely, good peas-ant, we wish thee no ill

2. SILVER SONIA (The Snow Witch)

*Vigorously*



Sil-ver Son-ia rides the storm; Neath our roofs shall nev-er rest!

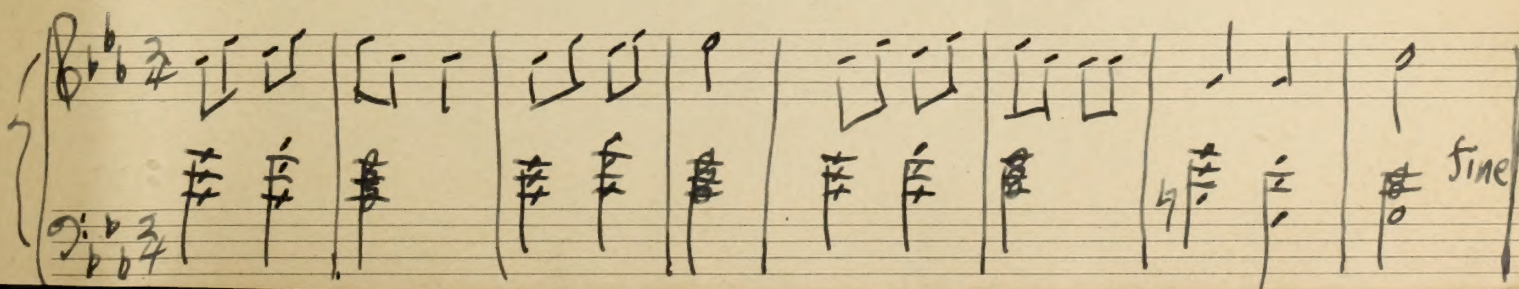
White + swirl-ing is she borne; Crown'd with frost + snow she's dress'd!

Mag-ic gifts doth she be-stow; Witch-ing gifts while winds do blow!

Sil-ver Son-ia rides the storm; Gath-er round a cheer-ful fire!!

PRINCESS VALESKA

*Moderato*



*fine*



Handwritten musical score for a piano piece. The right hand has a melody with eighth and quarter notes, and the left hand has a bass line with chords and single notes. The key signature has two flats (B-flat and E-flat).

4. The Were-Wolf

Thy tears are ground-les Fo-ma! The were-wolf can-not hurt thee, His

spell is no more! Dance on Fo ma!

5. SOLDIER OF RUSSIA (Ivan)

Sol-dier of Rus-sia, mighty + dar-ing! Hark! how the bugle, dis-tant-ly sound-ing  
Spurs Ivan to duty, To a sol-dier's duty Seek a sol-dier's duty now, I- van!



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